FANTASIA 98

LE FESTIVAL INTERNATIONAL DU CINÉMA FANTASTIQUE

Vision Globale
présente

LES MEILLEURS FILMS DE HONG KONG, DU JAPON, ET DU MONDE ENTIER

10 JUILLET

AU

9 AOÛT 1998

CINÉMA IMPÉRIAL
1430 BLEURY

CIBL 101,5 FM
CINE MEDIA
Holiday Inn SELECT MONTREAL • CENTRE-VILLE
MIRROR

99.9

July 10-August 9

Bloor Cinema

» 506 Bloor St. West, Bathurst Subway

» the international festival of fantasy and action cinema

FANTASIA 98

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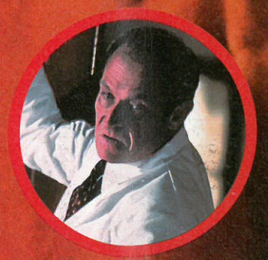

THE DENTIST 2

NOISE MAN SOUND INSECT
SHORT FILM

INTRUDER

SWALLOWTAIL BUTTERFLY

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416 216 1644
www.fantasiafest.com

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FantAsia Guide Editor
John Jordan

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FANT-ASIA TORONTO

TORONTO FESTIVAL DIRECTOR
Julian Grant

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Colin Geddes

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FRONT COVER ART
Donald Caron

PROGRAMME DESIGN BY
Black Eye Design
design@blackeye.com

Welcome one and all...

I'm honoured to be able to have FantAsia 98 here in Toronto, thanks to all the hard-working folks in Montreal and our extended family from all around the world. Along with Colin here in Toronto, they've done a great job of making sure that this will be a film festival you'll never forget. These film kick ass! Literally.

If you're getting tired of the standard Hollywood fare then you'll dig these flights of fantasy from overseas and right next door. For the next month, some of the most imaginative minds in the world of movies will be entertaining folks daily with unbelievable tales of love, honour and high-caliber firearms. That's great! We all need to take time to escape from the perils of everyday ennui, to spend a couple of hours with our heroes and their impossibly large lives, the villains that defy us at every turn, and monsters that can swallow us whole.

These films are vital, important rites of passage. Once you've been through FantAsia, you'll never be the same again. I'm glad... who wants to be fucking normal anyway? Hope you likes 'em. I sure do.

Julian Grant
TORONTO FESTIVAL DIRECTOR

TICKET INFORMATION

Individual Tickets » $5.00
(Festival Cinema Members $4.00)

Gala Screenings » $8.00

Festival Pass » $90.00
The festival pass gives access to one screening of each movie except gala screenings.

Frankly, when I first heard about the creation of the FantAsia festival back in the spring of 1996, I was jealous! This is a great concept that needs to be shared with more cities and now here it is! Two cities, two cinemas, over 75 films and an army of thrill-hungry film fans!

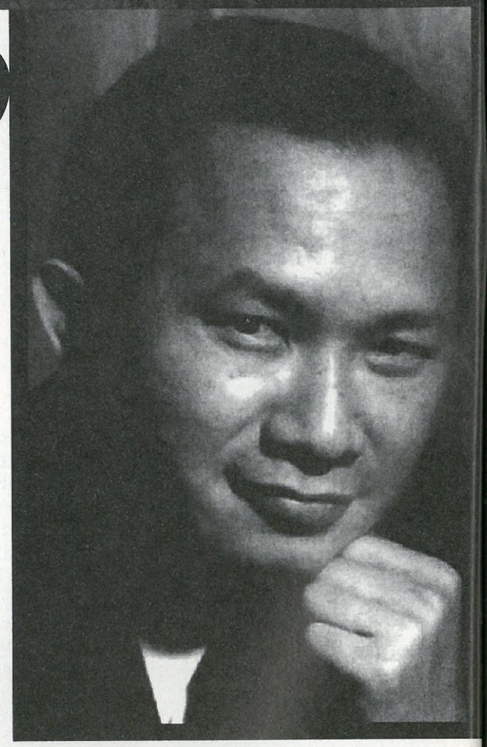
My history with these films started when I decided I'd finally had my fill of the repetitive, bland offerings from the major American movie studios. So I turned my VCR East and found a new menu to order from. During the past ten years, Hong Kong and Japanese cinema have become staples of the entertainment diet I regularly offer up to friends and unbelievers. Currently on my favourite Eastern celluloid menu: blood-soaked bullet ballet, lightning-fast displays of kung fu skill, off-the-wall comedies, street-level melodramas; hopping vampire gore orgies, ruthless yakuza thrillers with a side order of severed fingers, the tasteless but filling Category III slasher romps, and for dessert, a hearty helping of rubber suit monster rampage. A feast for a king.

Of course, a varied diet is essential to grow up big and strong. There's a lot of fantastic things brewing in the fevered minds of cinematic creationists all over the world and they've all been invited. This year's lineup of titles from Spain, Italy, Germany, the UK, and right here in North America are all welcome in the company of their Asian contemporaries.

It's easily the biggest thrill to share these films with a pumped, rowdy audience that's willing to howl as the cinema lights start to dim. For me, the cinema is just an extension of my living room, because as much as I'd like to invite you all over and share these gems with you, my TV is not too big and my couch only seats three. So stretch out in the comfort of the Bloor Cinema, say hi to your neighbour, dig into your popcorn, and feast yer eyes on some of the best adrenaline-drenched eye candy ever.

Colin Geddes
PROGRAMME COORDINATOR

John Woo

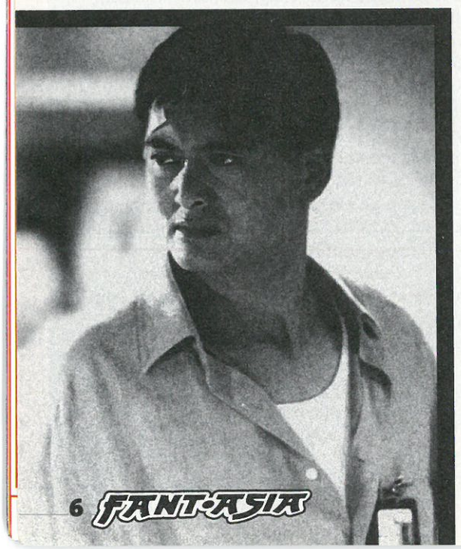


John Woo is inarguably a visionary. By the age of 25 he had released his first film, **The Young Dragons** (1973), while most Hong Kong filmmakers only started working in their forties. His attitude towards American films has been hot and cold. At first he ridiculed their predictability and ineffectiveness compared to their Hong Kong counterparts, then he crossed the ocean to lend them a hand in person, by directing three films to date—**Hard Target** (1993), **Broken Arrow** (1995), and **Face/Off** (1997). Let's face it, how many filmmakers could win as many accolades for a movie featuring Jean Claude Van Damme? Only John Woo, a man who uses violence as an instrument to compose the breathtaking apocalyptic orchestrations that can be found at the core of his work.

There's no doubt that John Woo was well taught by his stint as assistant filmmaker to Chang Cheh, the master of intense, bloodcurdling kung-fu films of which Woo is a worthy successor. He then joined Golden Harvest, directing a number of films under contract for the company—most of which he'd probably like to erase from his filmography. From that period, **Heroes Shed No Tears** (1983), a dark and brutal film about a group of mercenaries trying to survive in the jungle in Thailand, was the first to hint at his future style. This film also marked Woo's rupture with the company over artistic freedom. In 1986, with the release of instant hit **A Better Tomorrow**, the filmmaker's career really took off. At the same time, this Asian Peckinpah, for whom action films are musical comedies, set the tone for a more urban and realistic trend in the Hong Kong cinema of the future.

John Woo was destined to make it, with other classics like **A Better Tomorrow 2** (1987), **The Killer** (1989), **Hard Boiled** (1992) and of course his personal favourite, **Bullet in the Head** (1990), a masterpiece of moral reflection on violence. This "not that Chinese" filmmaker, as he calls himself, relocated to Hollywood in 1992, a wise move that has proved very fruitful.

Chow Yun-fat

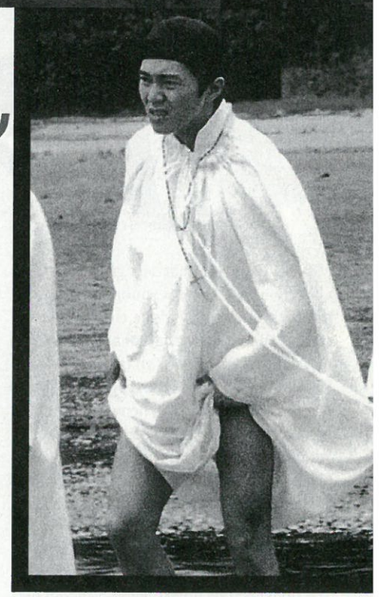


Born in 1955, Chow Yun-fat got his start like many of his colleagues, at TVB (major Hong Kong television channel) where he broke a few hearts as a soap opera star. It wasn't until 1981 that he turned to cinema, following the advice of director Ann Hui, who promptly offered him the lead in **The Story of Woo Viet**. Emblematic of the Hong Kong "new wave," she was instrumental in making Chow a sought-after actor in the new cinema by inciting her fellow filmmakers to employ his talents. They paved the way for Hong Kong's cinematic modernity with classics like **Love unto Waste** (Stanley Kwan, 1986), **City on Fire** (Ringo Lam, 1987) and of course **A Better Tomorrow** (John Woo, 1986).

Since **A Better Tomorrow**, Chow Yun-fat's star has risen over Asia. Whether it's Taiwan, Japan or Korea, he is known and respected for the richness and diversity of his work as an actor—not to mention his productivity, estimated at no less than 14 films per year. His popularity in the West is all the more unique and surprising because it doesn't rely on physical performance as in the case of Jackie Chan or Bruce Lee. A real first in the cinematic history of Hong Kong.

The fans know it. Despite recent attempts by a certain Mr. Travolta, there's only one "Mr. Cool": Chow Yun-fat. Often called the Asian incarnation of Cary Grant or the ideal big brother, for many Chow has now quite simply become a god. Internet sites about the actor are multiplying, press coverage is relentless and his films are screened just about everywhere. It seems we can't get enough of this appealing actor-hero of Asian cinema, who, according to John Woo, is "a modern day knight who's got strength, energy and good looks going for him." Hollywood recently rolled out the red carpet for Chow, and he is now launching a new career in the United States.

Stephen Chow



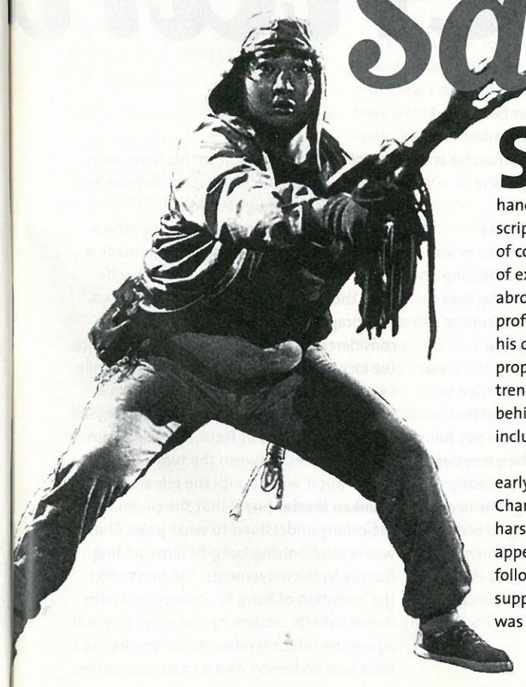
In Hong Kong, Stephen Chow calls the shots. He is a twisted clown, hailing from some unimaginable planet to promote irreverence, absurdity and hysterical anarchy as the best remedy for what ails the city. He daringly plays on Cantonese humour, building himself a throne from which he presides as the king of mockery.

Although relatively unknown abroad, Stephen Chow is the kingpin of Cantonese popular culture. Unlike others, he has refused to sell out to the demands of pseudo-internationalism. Despite this lack of compromise, foreign fans of Hong Kong cinema have done all they can to get hold of his films, which they cherish from the dark recesses of their rooms, hoping he won't become the next victim of media exploitation—as has Chow Yun-fat.

What makes Chow's brand of comedy less exportable is his use of language. His films are peppered with plays on words (or more precisely tonalities—one word in Cantonese has different meanings depending on the tone in which it is pronounced) and pastiches of aspects of Cantonese culture.

In his brilliant madness, Stephen Chow has quite simply reinvented comedy, pushing it to the extremes of human reason. He melts down cultures and genres, fusing them into a demented amalgam that catches the attention of even the international public. One gag follows the next at a syncopated pace, and he never misses a beat in taking authority figures or the establishment for a rough ride. During the festival, viewers are invited to discover a true icon of Cantonese cinema.

Samo Hung



Samo Hung is one of the top names in Hong Kong cinema. He worked his way up from the bottom and tried his hand at everything—producer, director, scriptwriter, choreographer, stuntman, and of course actor—before achieving a plateau of excellence. Recognized but not famous abroad, Hung's career rests on many high-profile collaborations that are the envy of his colleagues in the industry. He is a key proponent of one of the finest cinematic trends in the colony, and the hidden force behind the success of many local stars including Jackie Chan.

The "fat dragon", as he's called, got an early start alongside his "brothers" (Jackie Chan and Yuen Biao) at the formidably harsh Beijing Opera school. His first film appearance in 1961 (**Education of Love**) was followed by the typical actor's story—supporting roles and stunt work until he was finally given a big break. In 1971, the famous movie studio, Golden Harvest, offered him the responsibility of choreographing the fight scenes in **The Fast Sword**. It marked the beginning of a fruitful partnership between Hung and Golden Harvest, which ended in 1989 due to personal conflicts. Samo Hung went on to establish his own production studio, Bo-Jon Films.

Samo Hung has all the ingredients of a true hero: grace, strength and one of the best kung-fu styles in Hong Kong film. But on a point of honour, he often portrays weaker characters whose fragility and naiveté make them among the most credible and human on the screen. The profound conflicts between strength, wisdom and almost infantile incompetence are at the heart of his cinema, and may explain why he is not better known on the West. The time has certainly come to pay homage to him.

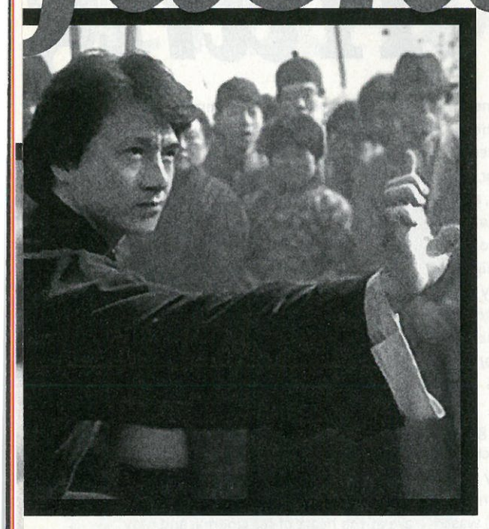
Jet Li

Jet Li is a name that sets girls' spines tingling and incites young boys to kick at the air in envy of the charisma, stature and faultless martial arts technique of a natural born star. With the release of **Shaolin Temple** (1981), Li began his unabated rise to popularity. In fact, he was the first martial arts celebrity from the People's Republic of China, and Shaolin Temple was the first martial arts film from the mainland to break into the market with considerable popular success. At the time, Li was only 18 years old, and had already won his fifth consecutive national Wushu competition. The unexpected success led to a sequel two years later.

But it was his collaboration with Tsui Hark and the series **Once Upon a Time in China** (1991) which made Jet Li a local star, even if he was relegated to "baby-face" roles, as were Chow Yun-Fat (at best) and Aaron Kwok (at worst). He was the ideal choice to take on the role of the legendary Wong Fei-hong. He knew how to pitch the character just right—add in a touch of pedagogy and credibility and you've got the makings of a stunning success.

Jet Li always keeps his audience in mind, and familiarizes viewers with the martial arts techniques relevant to the story. This has earned him a royal entrance into the noble history of kung-fu films.

Jackie Chan



Jackie Chan has finally won over America. He could no longer be ignored when Rumble in the Bronx climbed to first place at the American box office. He is now a media target, appearing at the Oscars, breaking new ground for a representative of Hong Kong cinema. Viewers in the U.S. opened their eyes in awe at the martial arts feats and breathtaking stunts of an extraordinary actor who lives solely for the nobleness of entertainment and the natural pleasure of physical performance—values long gone in the West.

Jackie Chan, whose parents tried to sell him to the doctor who delivered him 1954 because they were too poor to pay for his services, was educated at the exceptionally strict Beijing Opera school. This early discipline was a lesson in courage. He needed a strong backbone on his journey to become the supreme star of the Asian continent, whose popularity has no equivalent in the West. He is the only filmmaker in Hong Kong to get the final cut for his films, each of which systematically reaches number one at box offices throughout Asia.

In spite of his Chinese name which means "become the dragon," Chan made a clever call in quickly delineating himself from the cinema of Bruce Lee (nicknamed "the dragon") just when he was widely considered his future successor. "When Bruce Lee kicked high, I kicked low. He didn't smile, I smile constantly. He could bring down a wall in a single stroke. When I try, I hurt myself and make all kinds of faces," he said about the differences between the two actors.

But it wasn't until the release of **Drunken Master** (1978) that the cinema of the colony understood to what point Chan was revolutionizing kung-fu films, adding fluidity to the movements. The film marks the invention of kung-fu comedy, and with it, martial arts modernity. The sheer physical adventure which typifies the actor-director's films was underway. And it continues today...

Airbag

JUANMA BAJO ULLOA

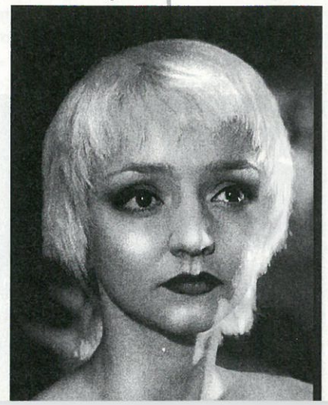
SELECTED FILMOGRAPHY
Alas De Mariposa (1991)
La Madre Muerta (1993)

A filmmaker with both popular and critical distinction, Juanma Bajo Ulloa came into the feature scene with his first picture **ALAS DE MARIPOSA (BUTTERFLY WINGS)** that won a host of awards, including the 'Goya' (Spanish Oscar) for best screenplay. His subsequent film, **LA MADRE MUERTA** was a highly-regarded, macabre film that garnered the Best Director Award at the Montreal World Film Festival and drew fans from around the world. Finally with **AIRBAG**, he has achieved a commercial success that was unexpected and subsequently extremely encouraging for domestic production in Spain.

Thursday, July 23 » 9:00pm

Juantxo is a pretty lucky guy—a successful laywer, in a great social position, about to get married to the daughter of a millionaire marquise. And even better than the girl, he's got an expensive engagement ring from her family shining proudly on his finger. So what to you give to a guy who has so much? Five days before his wedding his two best friends decide to take him to a travelling super-whorehouse where he can have a stag night to make the most over-sexed man in Spain jealous. And thus, things go awry. In the process of losing his virtue with a prostitute, he also loses the ring, lodging it soundly in the lady's "rear channel," noticing the loss only the next morning. They embark on a cross-country chase when they find out an ultra-powerful pimp has extricated the ring and is now wearing it on his finger, going on a city to city tour with his super-market style bordello. The adventure grows exponentially more ludicrous as the boys mix it up with rival drug cartels, floating psychic Portugese women, poisonous omelettes, elaborate shoot-outs, stupid policemen, car chases, lots of cocaine, rock n'roll priests, bad soap-operas, and exploding whorehouses, all while still trying to make the wedding date.

Airbag was an astronomical hit in its native Spain that broke domestic box office records upon its release and became an instant cult sensation. Directed by the talented Juanma Bajo Ulloa, whose previous film **La Madre Muerta** was a great critical success, it could almost be described as the bastard child of **It's a Mad Mad Mad World** and **Pulp Fiction**. **Airbag** features **Pulp Fiction**'s Maria De Medeiros and even a cameo by Santiago Segura (from **Day Of The Beast**). **Airbag** is a latino answer to Tarantino's fast, dialogue-oriented style, laden with movie references, violence, hip action, and for those in the know, countless in-jokes about Spanish pop culture.



DIRECTOR
Juanma Bajo Ulloa

CAST
Karra Elejalde
Fernando Guillen-Cuervo
Alberto San Juan
Maria De Medeiros

SPAIN
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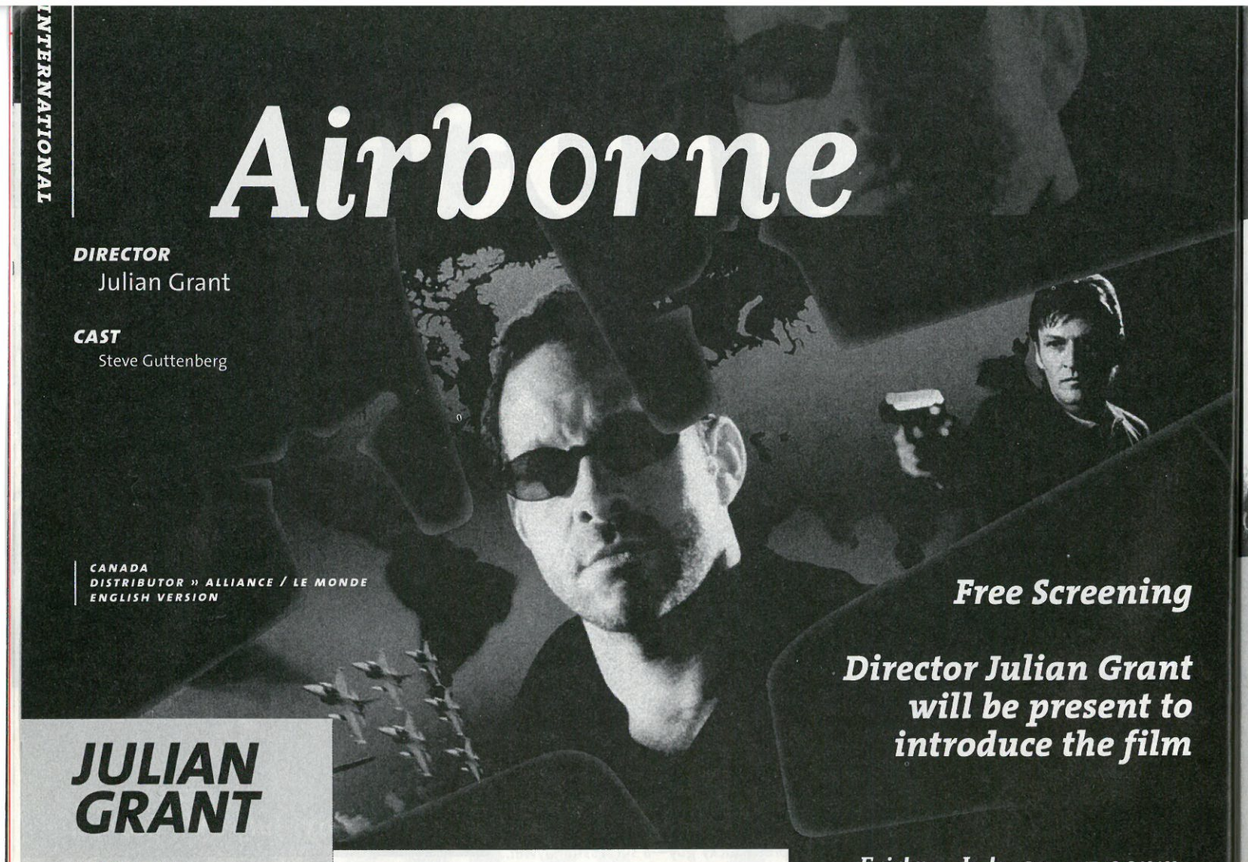
SPANISH WITH ENGLISH SUBTITLES

Airborne



DIRECTOR
Julian Grant

CAST
Steve Guttenberg

CANADA
DISTRIBUTOR » ALLIANCE / LE MONDE
ENGLISH VERSION

Free Screening

Director Julian Grant will be present to introduce the film

Friday, July 24 » 7:00pm

JULIAN GRANT

SELECTED FILMOGRAPHY
Electra (1996)
Creep (1994)
Bust a Movie (1992)
Hostile Intent (1997, producer)
Lethal Tender (1997, producer)

A long-time fan of the genre, Julian Grant made the transition to film director after a long career in distribution with companies like New World and Buena Vista. He has programmed many film festivals, such as The Movie Festival, The Cult Film and Video Festival and Psychotronic Cinema, also running the video label Sinister Cinema Canada for many years. He now works on commercial action films, waiting for the moment when he can embark on another, more personal project.

A covert-operations team is kept up the government's sleeve to infiltrate high-risk situations whenever needed. They are recruited to steal a deadly virus from a band of terrorists. Led by Commander Bill McNeil, the team confronts the thieves in a daring act of air piracy, rappelling down a cable fired at and magnetically attached to the terrorists' jet from their stealth plane. After an intense mid-air standoff the team retrieves the bottled disease. But when two members of the group turn up murdered, McNeil starts to think that their own government is knocking them off to keep the virus a secret. Overwhelmed with suspicion, he and the remaining team steal the virus back and become the desperate quarry of a group of mysterious mercenaries who might be more familiar to them than they suspect. An intense cat and mouse game envelops the two remaining agents who now don't know who to trust or what to believe.

The third feature film from Fant-Asia's Toronto director Julian Grant, this film was intended from the beginning to be a rip-off of **Mission: Impossible** and **The Rock**. But given these limitations, the film still manages to go beyond the expected with its attention to characterization and suspenseful direction. One would think that Steve Guttenberg would be a strange choice for an action hero, but he holds his own in a manner that will make you look at the **Police Academy/Cocoon** star in a whole new light. Packed with gunfights, stunts and even chemically-frozen human beings whose limbs snap off during taught action sequences, **Airborne** is an entertaining way to kill a couple of hours, and your chance to see what some FantAsia staffers do for their day jobs!

Creep

1994 » 34 MINUTES

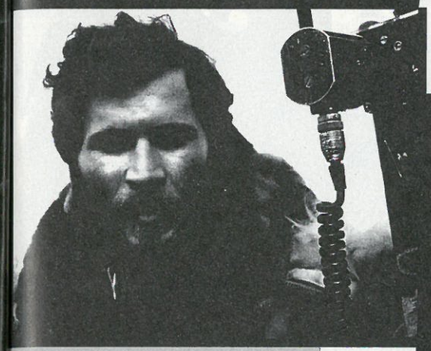
DIRECTOR
Julian Grant

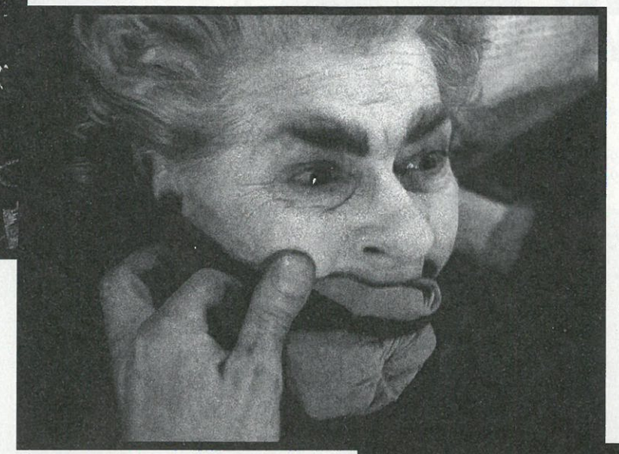
CAST
William Corno
Linda Barnett

A young man staggers into a bar one night to pick up a girl who he never seems to be able to get rid of, even after death and power tools come into play... Winner of the Festival Prize at the Huy Film Festival in Belgium.

"a disconcerting short film comparable to the infamous Luis Buñuel-Salvador Dali collaboration **Un chien andalou**." —Lawrence Tetewsky, *Femmes Fatales*

Angst





DIRECTOR
Gerald Kargl

CAST
Erwin Leder
Silvia Rabenreither

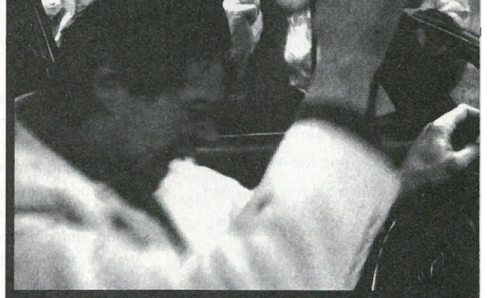
ZBIGNIEW RYBCZYNSKI

SELECTED FILMOGRAPHY
Angst (camera) (1983)
Tango (1982)
The Day Before (1981)
Tanczacy Jastrzab (camera) (1977)

A visionary in the field of creative cinematography, this is one of the men who created the look of the modern music video with his experimental art videos, and pop promos for such big names as Mick Jagger and The Pet Shop Boys. His 1982 short animated film **TANGO** won an Oscar in 1983. Amusingly enough, he was arrested during a scuffle outside the event, and was unable to pick up the statuette. In collaboration with director Gerald Kargl, his work in **ANGST** is an achievement in pushing his skills in the medium of cinema beyond what he has ever accomplished before.

A sadistic and troubled murderer is let out of an institution, presumed sane by the authorities. But of course it's the quiet ones you have to watch, because this newfound freedom is a catalyst to go on a mad rampage of killing and torture for our psychotic protagonist. After attempting to kill a female taxi driver, he flees to an isolated rural home where a woman lives with her young daughter and retarded son. A taut, delirious, and shockingly sadistic scenario hostage drama unfolds composed of one act of brutality after another, all accompanied by his startlingly calm and rational inner voice. The intensity slowly builds as the murderer frantically tries to flee, so he can fulfill his desire to kill and kill again...

This lost, practically unseen masterwork has been ignored in North America and is not even very well known in Europe. The time has come to recognize this visionary and visually groundbreaking collaboration between director Gerald Kargl and cinematographer Zbignew Rybczynski, a film that features some of the most elaborate and creative camerawork ever used in the serial killer sub-genre. Complicated crane shots intercut with a bravura of jaw-dropping sequences where the camera is physically attatched to the leading performers, giving a startling voyage into madness that is both beautiful and painfully violent. Practically played out in real-time, **Angst** perfectly captures the frantic cruelty of its main character. His voice-over (which is nearly the only dialogue in the picture) draws us into the mind of a serial killer, leaving us with a pristine example of how good the genre can be (as opposed to more recent big-budget hack jobs inspired by the successes of **Silence of the Lambs** and **Seven**). Starring Erwin Leder (from **Das Boot**), who undoubtedly got some inspiration for his performance from the fact that his father was a psychiatrist in an insane asylum, it also features an early score by Klaus Schulze of Tangerine Dream that delivers a perfect accompanyment to such amazing images. **Angst** is a must-see for fans who want to discover a hidden gem.

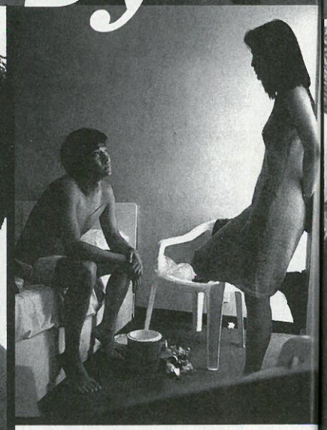


Saturday, July 18 » 11:40pm

GERMANY
DISTRIBUTOR » CINE-INTERNATIONAL
GERMAN WITH ENGLISH SUBTITLES

旺角卡門

As Tears Go By



Friday, July 31 » 9:30pm

WONG KAR-WAI

SELECTED FILMOGRAPHY
As Tears Go By (1988)
Days of Being Wild (1990)
Chungking Express (1994)
Fallen Angels (1995)

A Shanghai native born in 1958, Wong Kar-wai emigrated to Hong Kong at the age of five years. While studying graphic art at a Hong Kong trade school, he developed an interest in photography. After graduating in 1980, he began work at the TVB network as an assistant producer, and then scriptwriter. Between 1982 and 87, his best-remembered work was his script for **THE FINAL VICTORY**, the 1987 Patrick Tam film. Up to now, Wong Kar-wai has only directed a few films, but in the last few years he has become a critical darling across the globe and is seen as the cutting edge of Hong Kong cinema. He has recently won the production prize at Cannes for his new film **HAPPY TOGETHER** (1997).

DIRECTOR
Wong Kar-Wai

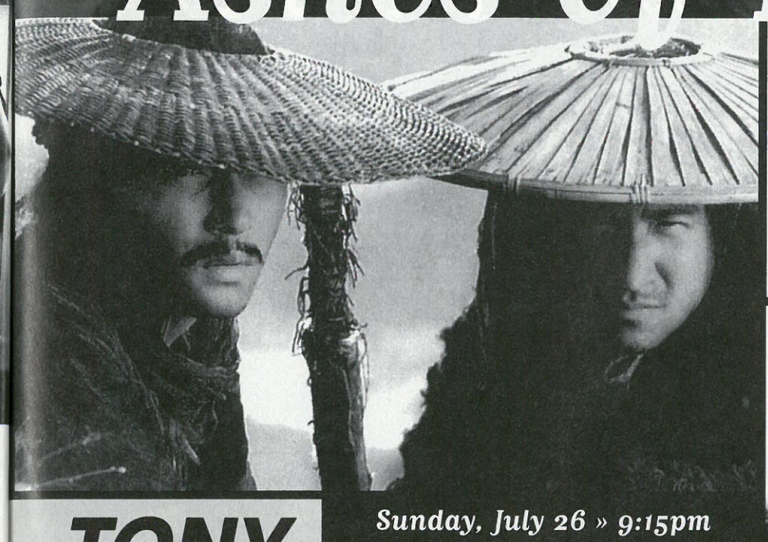
Ah Wah is a young gangster who roams a nocturnal Hong Kong world of illegal gambling dens, settling accounts in a city of lost souls. His protege, Fly, is an impulsive juvenile delinquent, undisciplined, and a master at the art of killing time. Wah's life is suddenly turned upside-down with the arrival of Ah Ngor, a young woman with a contagious lung condition and must constantly wear a protective mask. Wah is captivated by her, and soon devotes his time to being with her as they start falling in love. Soon, Ah Ngor is faced with the harsh realty of the criminal world as she tends to her lover's wounds after he comes home from a brutal fight. She refuses to make this routine a part of her life and decides to leave Hong Kong. Refusing to lose his love, Ah Wah decides to put his affairs in order and get out of the triad. At the same time, Fly announces that he has accepted a contract for murder, a suicide mission that will finally aloow him to make his mark in the underworld. A helpless passenger of a destiny that he can neither deny nor escape, Wah agrees to help his protege, knowing full well the consequences of his loyal decision.

As Tears Go By is the first film from the now-celebrated director Wong Kar-Wai, who went on to international acclaim with such films as **Chungking Express** and **Happy Together**. His debut has often been compared to Martin Scorcese's **Mean Streets**, and has since become a landmark for fans of emerging new trends in cinema the world over. Moreso than any of his successive efforts, this darki and violent crime story walks a tightope between the commercial and the rebelliously independant sides of Hong Kong cinema. Inspired by various real events, **As Tears Go By** decribes the misadventures of people who are inevitably drawn to doing what is not in their best interests. Like all of Wong Kar-Wai's films, the lives and weaknesses of the characters are a in constant dance of conflict and complement to each other; they all struggle to achieve their goals but are destined to be the victims of an inevitable tragedy, and love is always accompanied by a hearty amount of suffering. "At first, I wanted to show the birth of a romance," says the director, "and how that love can be an incurable plague for those infected by it. Time heals all wounds, but nothing can save a broken heart." Wong Kar-Wai's intentions have never been more explicit than as in **As Tears Go By**.

HONG KONG
DISTRIBUTOR » FAR EAST THEATRE
CANTONESE WITH ENGLISH SUBTITLES

東邪西毒

Ashes of Time



Sunday, July 26 » 9:15pm

DIRECTOR
Wong Kar-wai

CAST
Leslie Cheung, Tony Leung Kar-fai, Brigitte Lin, Tony Leung Chiu-wai, Maggie Cheung, Jacky Cheung, Carina Lau, Charlie Young

TONY LEUNG KAR-FAI

SELECTED FILMOGRAPHY
Prison on Fire (1987)
Gunmen (1988)
King of Chess (1991)
Center Stage (1992)
The Christ of Nanjing (1995)

Not to be confused with **HARD BOILED**'s Tony Leung Chiu-Wai, this Tony Leung is the chameleon of Hong Kong cinema, playing roles that run the gamut from wacky comedic goofs to debonair playboys. He first came to the attention of Asian audiences when director Tsui Hark cast him as Chow Yun-Fat's brother in **A BETTER TOMORROW 3** (1989). His most noted international performance was the handsome Chinese seducer in Jean-Jacques Annaud's **THE LOVER** (1992).

Ashes of Time is composed of a number of interwoven stories. All begin with a secluded hovel deep in the desert, and its owner: the bounty killer Ouyang Feng. Around this swordsman, characters and storylines begin to multiply. First of all there's Murong Yin and Murong Yang, crazy, schizoid figure housing two personalities in one body; a brother and a sister, one in love with the other. Then there's the mysterious swordsman on the verge of blindness, who wishes to see his true love before completely losing his sight. And of course there's the barefoot warrior Hang Qi, whose skill is matched only by his poverty, and who agrees to help Ouyang Feng fight a pack of bandits in exchange for food and money.

HONG KONG
DISTRIBUTOR » FAR EAST THEATRE
IN CANTONESE WITH ENGLISH SUBTITLES

With **Ashes of Time,** world-famous postmodern director Wong Kar-wai indulges a newfound interest in heroic, tradition-based fantasy. In this film, however, heroism is given a tragic edge as the swordsmen's world is a lonely and wretched one. Because of its technical excellence (Wong is again assisted by the talented Director of Photography Christopher Doyle), and the second wind it gave Hong Kong cinema upon its release, **Ashes of Time** has had a profound impact on the current state of the colony's film world. Directed in the same style as Wong's international hit **Chungking Express,** with which it shares many of its themes, **Ashes of Time** is the most expensive film in Hong Kong's history. Buoyed by exceptional performances, this film deservedly won most of last year's Hong Kong "Oscar" equivalents.

旺角卡門

An Autumn's Tale

CHERIE CHUNG

SELECTED FILMOGRAPHY
Winners and Sinners (1983)
The Dead and gthe Deadly (1983)
Woman (1985)
Peking Opera Blues (1986)
The 8th Happiness (1988)
Stars and Roses (1989)
Zodiac Killers (1991)

Born in Hong Kong on February 16, 1960, she was discovered in the late 70s by director Johnny To who found her working in a toystore in the famous Chungking House. Convincing her to try the movies, he cast her in his and her first film. **THE ENIGMATIC CASE** (1980), and she went on to become an indelible part of Hong Kong cinema, including other turns opposite Chow Yun-Fat in **POSTMAN STRIKES BACK** (1981), **THE STORY OF WU-VIET** (1981), **SPRITUAL LOVE** (1987), **WILD SEARCH** (1989) and **ONCE A THIEF** (1991), her last film to date. With **AN AUTUMN'S TALE**, FantAsia audiences have a chance to see her in her most celebrated role to date.

Sunday, July 12 » 4:00pm

Lee Kay, a young woman from a good family, emigrates to America to go to school and reunite with her lover, Dickson. On her arrival, she is welcomed by Boat Head, a friend of her family's and an active member of New York's Chinatown community. Resourceful, boisterous, and taken to living life to its fullest, he is the polar opposite of Lee, but he is her only connection in her strange new world. When Lee discovers that her fiance is having an affair with another woman, Boat Head decides to take her under his wing and do everything he can to accomodate his troubled charge. He finds her an apartment, and soon the two become inseperable friends. Little by little, Boat Head realizes he is surely falling in love with her, but he is incapable of expressing his emotions, choosing to suffer his romantic frustration in silence. He continues on as her friend and guardian angel as if nothing was wrong. With the arrival of winter comes a job for Lee Kay in another city, and the two meet to say farewell, each of them maintaining their strict guard on their feelings. They choose to hang on to their memories, never to know what could have been of their love.

When he wasn't blasting both barrels in a bullet-ridden rage for the crime actioners of John Woo and Ringo Lam, among others, Chow Yun-fat was also lauded for comedy and his more "serious" work in modern Hong Kong New Wave dramas. After seeing Chow's acting talent dismally underused in the generic malaise of **The Replacement Killers**, it seems obvious that the actor's Western fans are unaware of this fact, and regrettably so since he has contributed some exceptional performances to many films outside of his hard-boiled killer typecast. **An Autumn's Tale** is an ideal opportunity to rectify that oversight over here with a film that Chow himself has said is his favorite performance among all of his roles. The film is a beautiful study in the pitfalls of integration and immigration for Asians abroad, a subject close to the heart of filmmaker Mabel Cheung, whose experiences in the United States inspired the semi-autobiograpical story. Winner of the "Best Film" award at the Hong Kong "Oscars," **An Autumn's Tale** was one of the city's biggest commercial successes.

DIRECTOR
Mabel Cheung

CAST
Chow Yun-Fat
Cherie Chung
Danny Chan
Gigi Wong
Wong Man

HONG KONG
DISTRIBUTOR » FAR EAST THEATRE
CANTONESE WITH ENGLISH SUBTITLES

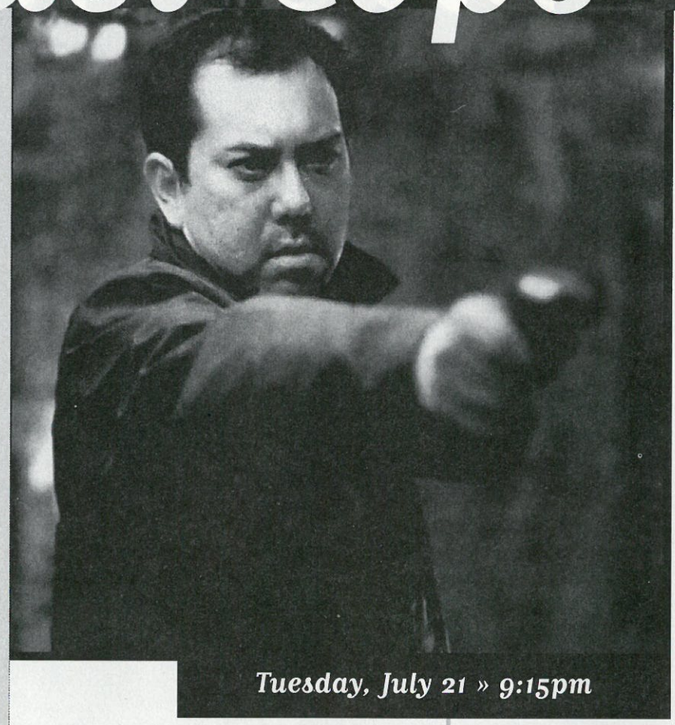
野獸刑警

Beast Cops

ROY CHEUNG

SELECTED FILMOGRAPHY
Fight Back To School (1991)
Magnificent Scoundrels (1991)
Rose (1992)
The Wicked City (1992)
Ghost Lantern (1994)
Organised Crime and the Triad Bureau (1994)
To Live and Die in Tsimshatsui (1994)
Love, Guns and Glass (1995)
Young and Dangerous 3 (1996)
Young and Dangerous 4 (1997)

Roy Cheung is a familiar and unforgettable face, one of the most talented villains in HK cinema. He uses both his physique and facial expressions to great effectiveness in exploring his characters' troubled personae. He has been the on-screen thorn in the side of Hong Kong's biggest stars, notably Chow Yun-Fat, Stephen Chow, Leon Lai, and Danny Lee. He was discovered by Ringo Lam in 1987 and cast in **CITY ON FIRE**, becoming one of the director's often-cast favourites in **PRISON ON FIRE 1 & 2**, **SCHOOL ON FIRE**, and **WILD SEARCH**. His has received rave reviews for two HK new wave epics: **ONCE UPON A TIME IN TRIAD SOCIETY 2** and **MONGKOK STORY**, both in 1996.



Tuesday, July 21 » 9:15pm

Mike, a former operative from the SDU, the Hong Kong police force's special forces is transferred to one of the city's most dangerous districts. His sense of justice and morality is put to the test as he depends on Chao, a shady character who is his guide to the darker corners of the community and can navigate the tricky politics of the local gangs who run it. He is also finds himself falling for Yoyo, a young mother and madam who is also the object of the gang leader Roy's affections. Following a hit gone wrong, Roy has to go on the lam and Mike takes advantage of the opportunity to pursue his romantic ambitions. Meanwhile, in Roy's absence, his right-hand man decides to usurp his boss' position as the crimelord of the district. He also has designs on Yoyo and has no qualms about eliminating any competition. Between the personal and professional ambitions coming into conflict, the district is on the brink of self-destruction as the main players in the ill-fated drama struggle to accomodate their emotions and the strict moral code that defines their respective universes.

At a most unstable time for Hong Kong cinema, with fewer films in production, smaller budgets, and lower audience turnout, many consider Gordon Chan (**Fist of Legend**, **Thunderbolt**) to be the saviour of the industry. Recently appointed the chairman of the Hong Kong Director's Guild, an association that represents filmmakers interests in the city, Chan is in a unique position to understand the changing thematic trends of the new local filmmaking scene (post-Wong Kar-Wai) and has incorporated these concepts in the framework of mass-appeal commercial movies. The somber and ironic world he describes in **Beast Cops** is populated with characters perpetually caught between the worlds of crime and the law. He abandons the moral polarity of good cop/bad guy and finds a world of black comedy that lives in his morally ambiguous characters, going back and forth from hard-hitting action to intimate drama with stops in satire along the way. The film manages to poke fun at the cliches of Hong Kong "triad movies," popular in recent years, even though it is itself an accomplished entry in the genre. Few were surprised when **Beast Cops** opened to immense critical and public response, confirming that Chan is a promising force for the future of Hong Kong cinema.

DIRECTION
Gordon Chan,
Dante Lam

CAST
Michael Wong
Anthony Wong
Kathy Chow
Roy Cheung
Patrick Tam
Sam Lee

HONG KONG
DISTRIBUTOR » LS ENTERTAINMENT
CANTONESE WITH ENGLISH SUBTITLES

黒の天使

The Black Angel

DIRECTOR
Takashi Ishii

JAPAN
DISTRIBUTOR » SHOCHIKU CO. LTD.
JAPANESE WITH ENGLISH SUBTITLES

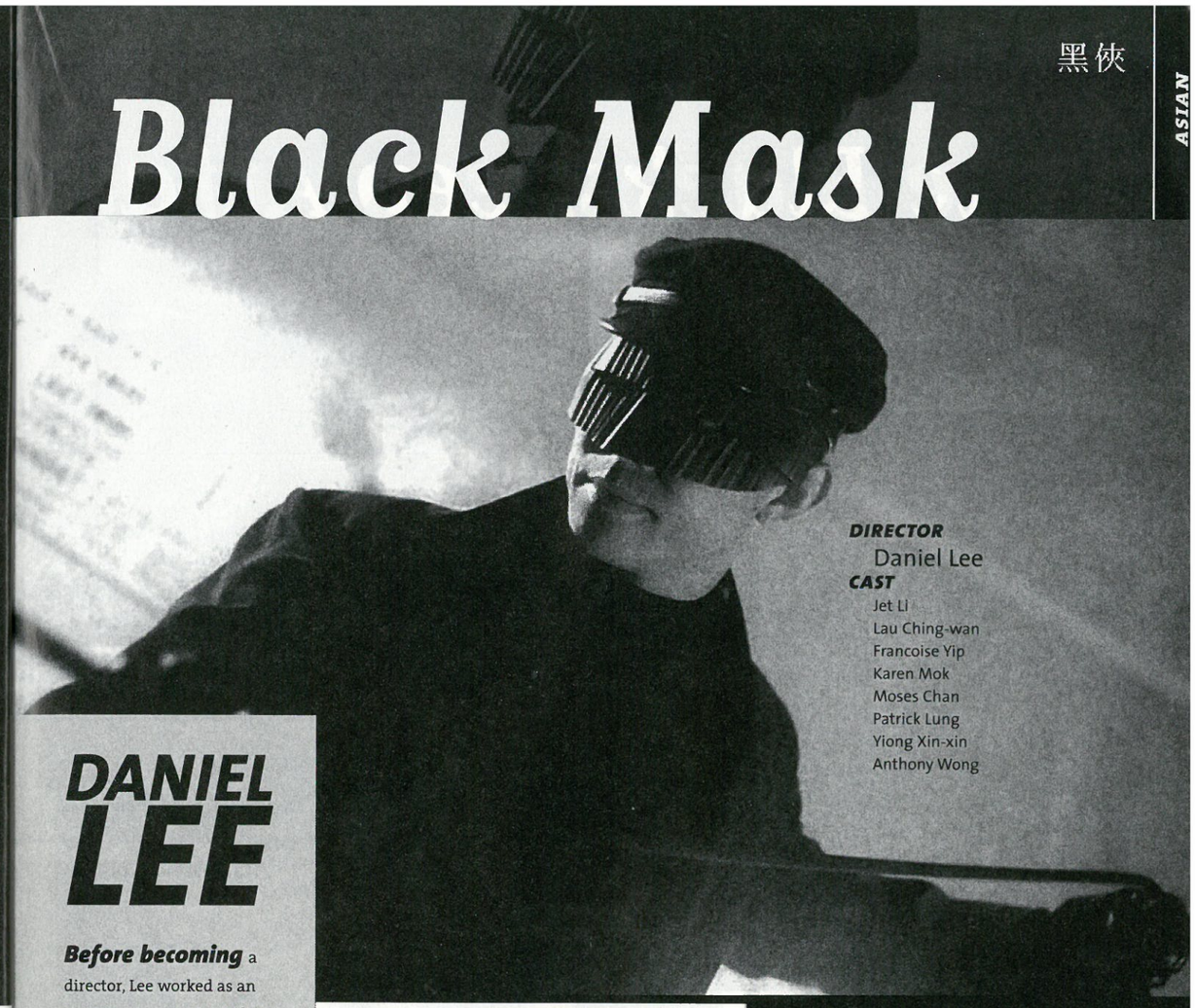
Friday, July 31 » 7:00pm

Ma criminal lieutenant of the Yakuza, knows that his life is in danger. Before he can get his wife and young daughter to safety the family is attacked, and the 6-year old Ikko watches in horror as her parents are slain. She herself is saved by one of her father's bodyguards, who also falls victim to a savage beating, but not acquainting Ikko with the infamous Black Angel, a shadowy professional killer. The skilled hitwoman circumvents the young girl's tormentors and sends Ikko on a plane bound for America. With Ikko out of the picture, the internal rivalries in the Yakuza calm down for a while. But Ikko returns to Tokyo 14 years later as a seductive woman bent on settling her lifelong account. She immediately sets out for revenge, accosting and interrogating the Yakuza members involved in her parents' murder and learning more than she bargained for. Another enemy, her long-lost sister Chiaki, has learned of her return and taken a contract out on Ikko's life. When Ikko is captured after a bloody confrontation, the Black Angel comes to her rescue once again. The once-beautiful assassin is now a broken alcoholic wallowing in misery. As they reacquaint themselves, they find in each other the inspiration to survive the masculine oppressions that have dominated their lives, and the strength to settle the score once and for all.

After the two breakthrough **Gonin** films (a few pages down in the FantAsia guide), Takashi Ishii continues in his ever-descending study of the Tokyo underworld and the suffering and disillusion that dwells there. The title character of **The Black Angel** is an inevitable evolution of the female characters in the latter films, different only by her more honorable intentions. Obviously influenced by Hong Kong cinema, the films comic-book angularity,unbridled action, and plastic perfection make it a seductive, over-the-top joy. Ishii's film (truly—he wrote, directed, and produced) features a charming newcomer, Riona Hazuki, in a production that boldly and unapologetically stakes a claim on the future of film noir.

黒俠

Black Mask



DIRECTOR
Daniel Lee
CAST
Jet Li
Lau Ching-wan
Francoise Yip
Karen Mok
Moses Chan
Patrick Lung
Yiong Xin-xin
Anthony Wong

DANIEL LEE

Before becoming a director, Lee worked as an assistant to Ann Hui, a distinguished figure for her part in Hong Kong cinema's "new wave", and one of the few women directors in the city. In 1994, Lee directed his first film, **WHAT PRICE SURVIVAL**. Extremely well received in his hometown, mostly for its impeccable aesthetic qualities, it remains to many a prominent work in the history of martial arts cinema. **BLACK MASK**, his second film, is a first-rate piece of work that will open doors for Lee in North America, where the film is set to be released commercially.

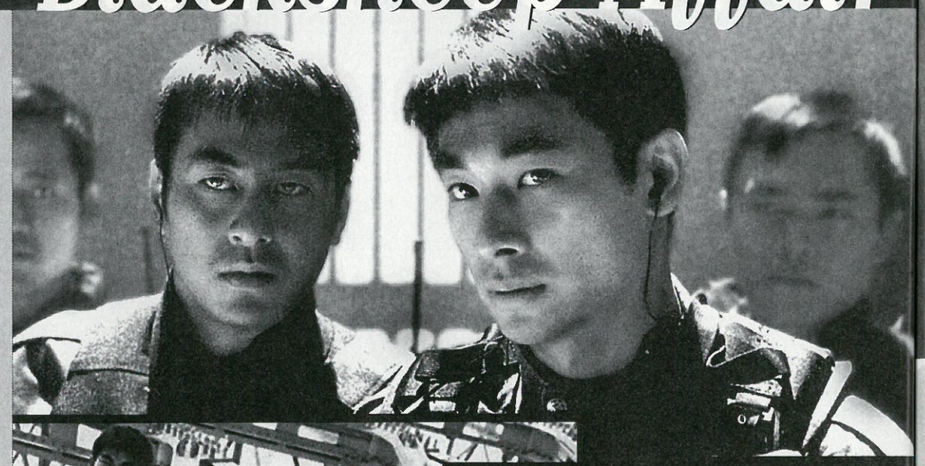
Sunday, July 26 » 11:30pm

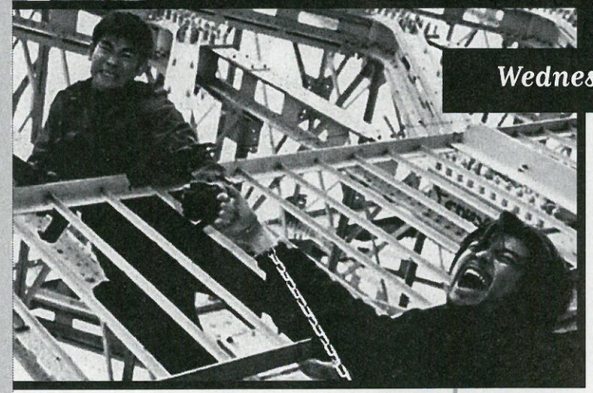
Tsui Chik is a member of the 701 squadron, a group of elite Chinese assassins who have undergone brain surgery to cut most of their nerve endings, making them impervious to pain and therefore invincible. Tsui decides to leave the fold and escape to Hong Kong, where he lives under the assumed identity of a timid, awkward librarian. At the same time, he fights to rebuild his sensory faculties and to feel long-lost human emotions. The situation heats up as the remaining killers from 701 descend on Hong Kong to wage their own brutal war and acquire this new territory. They have their eyes on the lucrative drug market, and to get it they go to war with the local street gangs. The police are helpless in the face of these deadly supermen. Tsui decides to help the authorities, only under a new disguise... The Black Mask.

HONG KONG
DISTRIBUTOR » ALLIANCE
ENGLISH VERSION

Jet Li is back and better than ever in this film, playing a superhero with a heart of gold (wrapped in bulletproof steel). Due to his bizarre scientific enhancement, Li's character is an attractive mix of Kato (Bruce Lee's character on the **Green Hornet** TV show), Batman, James Bond and Schwarzenegger's **Eraser**. **Black Mask** also marks the reconciliation between producer/director Tsui Hark and actor Jet Li. To celebrate, they've made one of the most expensive films in Hong Kong's history, intended for large scale American exposure. Capitalizing on last year's Jackie Chan craze, they hope to make an international star out of China's pride, Jet Li. This film adaptation of a famous Hong Kong comic strip carves itself a special niche in the world of Hong Kong's surreal, acrobatic action films by dishing out its share of exciting fights, perilous stunts, seductive flying femmes fatales, and other explosive surprises.

The Blacksheep Affair





ZHAO WEN-ZHOU
(Chiu Man-Cheuk)

In Hong Kong and the world over, all eyes are on this young actor who may well be the city's future action hero and the successor to Jet Li. Zhao Wen-Zhou definitely has the odds in his favour. Unquestionably a master martial artist, Zhao is, like Jet, a native of Peking and trained at the same prestigious school, and even followed Jet's trail by taking over the role of Wong Fei-Hong in the fourth and fifth instalments of Tsui Hark's **ONCE UPON A TIME IN CHINA** series. His filmography is still relatively small, but you read it here first: soon enough he's bound to pop up in three big movies in the same year and claim his star status. Action fans are strongly advised to discover him in FantAsia 98 before the rush!

Wednesday, July 15 » 9:15pm

DIRECTOR
Ching Siu-Tung

CAST
Zhao Wen-Zhou

Yem, an elite officer from the Chinese police force, is a member of the anti-terrorist squad. After an explosive confrontation with a band of airborne pirates, his heroic zest and thirst for justice land him in new, but unwanted, assignment. Yem is sent to be one of the bodyguards of the Chinese ambassador in Lavernia, the capital of an independent state splintered from the former Soviet Union. Lavernia is a town overwhelmed by a new, aggressive capitalism that comes complete with all the trimmings of crime and corruption, and is also a hotbed of international terrorism. Yem is soon confronted by Mishima, a lunatic Japanese criminal whose sole purpose, it seems, is to bring chaos and destruction wherever possible. After a violent confrontation, Yem succeeds in arresting Mishima and hopes to use this as his ticket back to the Chinese police force, but he ends up instead being assigned to guard the criminal. Humiliated and ostracized, Yem grudgingly holds his post while an army of terrorists plot to spring Mishima, who is the key to an international criminal conspiracy.

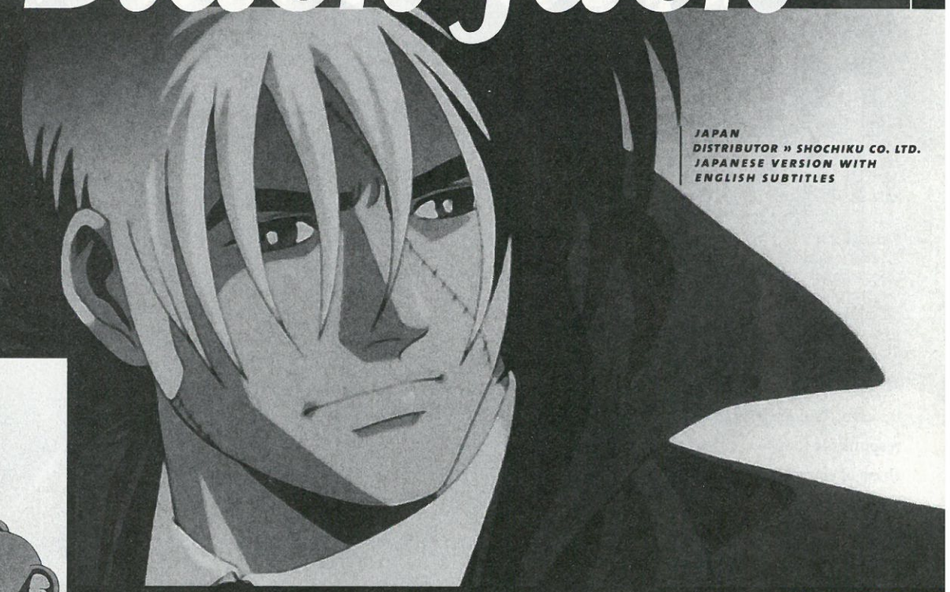
HONG KONG
DISTRIBUTOR » LS ENTERTAINMENT
CANTONESE WITH ENGLISH SUBTITLES

Undeniably one of its kind, this lean and mean action film is actually a vehicle for a motherlode of blatant propaganda. By dropping its noble Chinese protagonist in a fictional former Soviet republic devoid of political and social morals and having him confront heavy-handed racism as the stranger in a strange land, **The Blacksheep Affair** sets the stage for a glorification of Chinese patriotism. There is, however, a real novelty in the amusing naiveté of the film's intentions, especially when contrasted with the anti-Communist, anti-Mideast, racist propaganda that can be standard-issue in a lot of American pictures. And the propaganda is certainly no detraction to what is the kind of quality action film one expects from Hong Kong. This marks the long-awaited return of Ching Siu-Tung, the director of such HK hits as **Dr. Wai** and the **Scripture with no Words** and the three **Chinese Ghost Story** movies. After a stint in America, he returned to Hong Kong to direct the action sequences in **The Blacksheep Affair**, a talent for which he is considered one of the masters thanks to his ingenious and inventive touches. His work here will astound even connoisseurs of martial arts movies, as will the presence of a new recruit to Hong Kong's screen heroes: actor Zhao Wen-Zhou, who is already being talked about as the next Jet Li.

ブラックジャック

Black Jack

DIRECTOR
Osamu Dezaki



JAPAN
DISTRIBUTOR » SHOCHIKU CO. LTD.
JAPANESE VERSION WITH ENGLISH SUBTITLES

Saturday, August 8 » 7:00pm

The entire world is excited about the new Olympic games. New records are being set by athletes who far exceed the norm: super-humans. Their appearance is not limited to the domain of sports but extends also to the arts and sciences. Black Jack, an unlicensed, underground surgeon capable of performing near impossible operations, receives an international distress call from London: Liza, a 14-year-old girl, suffers from a debilitating illness. When Black Jack arrives, however, he finds there is no cure for her.and Liza soon dies. The postmortem reveals that Liza was superhuman and that all of her internal organs bear symptoms of extreme age. Black Jack soon discovers he has to face a lethal virus which is about to endanger the existence of mankind itself.

Charging millions for his services, **Black Jack** is a shadowy figure who appears only briefly in operating rooms, only to vanish afterwards into thin air, like a cross between **Batman** and **Marcus Welby, MD**. A lone wolf and mercenary (he charges a million dollars per operation), the sinister hero is the creation of manga pioneer Osamu Tezuka, who invented his own style of storytelling that has influenced the entire genre of Japanese animation. The film version of **Black Jack** was directed by Osamu Dezaki and a team of Tezuka's disciples. The superb direction of camera work and sensual colors offer a visual beauty only found in theatrical films. Finally, Akira Nagaki, the author of "The Reason I Quit Being a Doctor," is the medical supervisor for the film, thus assuring the technical accuracy of the operation scenes in this intense tale of the struggle to ward off the inevitable.

Noiseman Sound Insect

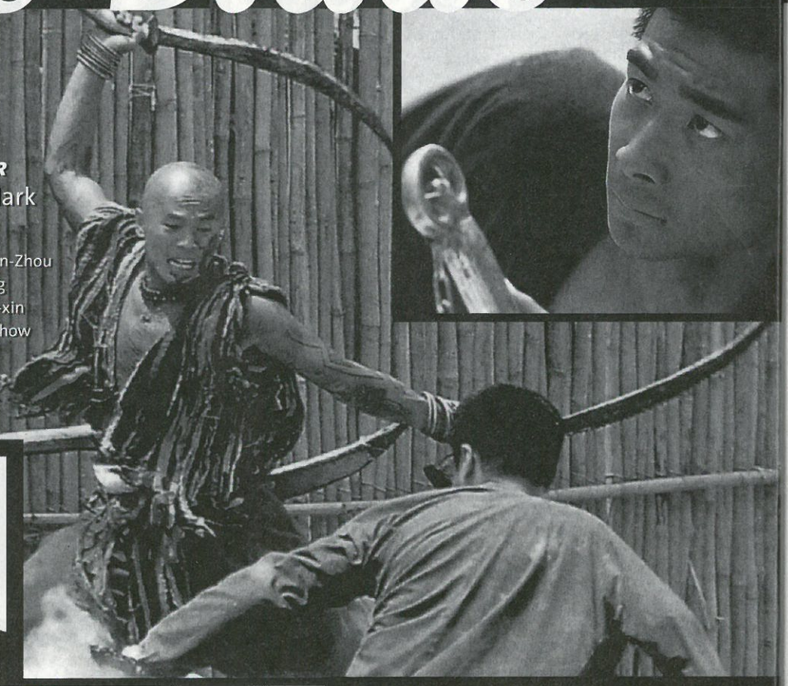
(Onkyo Seimeitai Noiseman)

DISTRIBUTOR » BANDAI VISUAL

At the heart of Cahmpon City in the distant future, an accident creates a creature of living sound: Noiseman. Once born, the monster wreaks havoc on the city by destroying music, turning sound to crystal. A young band of flying scooter kids under the Noiseman's spell capture sound for him, but soon they turn against him after tasting the fruit of the Sound Tree. After realizing the implications of a life without music, they set out to stop their master.

At only 16 minutes, this short film packs as much punch as many of its feature-length contemporaries like **Akira**. Animation fans will marvel at this technically impeccable, colourfully vibrant coup d'etat that is as much a sweeping thrill ride as it is a movie. Congratulations, Dr. Morimoto, the experiment is a success!

The Blade



TSUI HARK

DIRECTOR
Tsui Hark

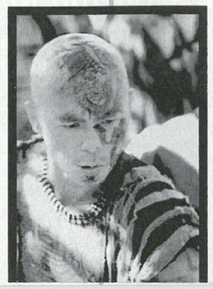
CAST
Zhao Wen-Zhou
Ngai Sing
Xion Xin-xin
Valerie Chow

SELECTED FILMOGRAPHY
Once Upon A Time in China 1-5
Peking Opera Blues (1986)
Green Snake (1993)
The Blade (1996)

A giant in the HK film industry, Tsui Hark as been responsible for a lion's share of commercial successes, technical innovations, and career building. His **ONCE UPON A TIME IN CHINA** series has become the most popular series to feature folk hero Wong Fei-Hong and has defined actor Jet Li as the modern-day epitome of China's Robin Hood. His production and visual effects company, Film Workshop, was formed in 1984 and has since created a style of impressive visual effects that have defined the look of Asian fantasy cinema. The 47-year old Hark spent his early adulthood in New York's Chinatown making experimental films before returning to Hong Kong in 1977. His first film, 1979's **BUTTERFLY MURDERS**, was the beginning of an ongoing streak of postmodern tales to impress audiences and critics alike.

Tuesday, July 14 » 9:15pm

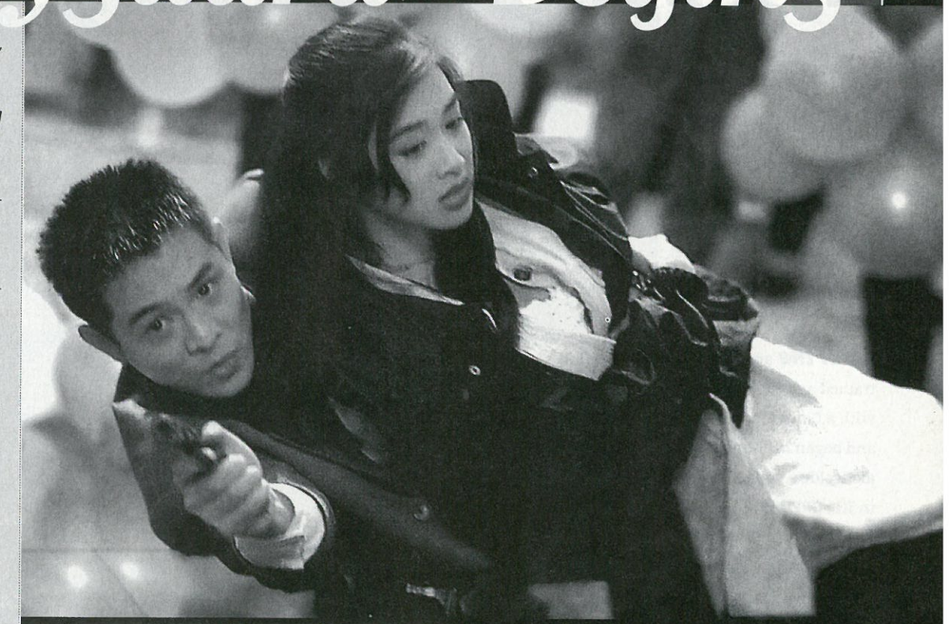
A swordsmith's shop is a hotbed of trouble waiting to happen. One of the workers, Ding On, is haunted by a desire to avenge the deaths of his parents. Amidst a society of senseless violence imposed on the countrey by various groups of sword-wielding barbarians, Ding does his best to avoid the endless opportunities to participate in the fighting. But one night, his boss' daughter is attacked by a band of robbers and Ding has no choice but to come to her aid. In the ensuing melee, he is critically wounded and left for dead after losing an arm. A young orphan finds him and nurses him back to health in seclusion. Irreperably disfigured in a cruel world, he is subject to constant abuses and humiliations. One day, he stumbles upon an ancient parchment that describes the teachings of an ancient grand master of martial arts. Based on the elements of surprise and balance, the scroll teaches him how to use his damaged body as a mighty weapon. Fashioning a unique flying blade out of a broken sword attached to his body by a chain, he sets off in search of his enemies, their tattoo-faced leader (a demonic warrior whose supernatural speed makes him nearly invincible), and a long-awaited vengeance.



HONG KONG
DISTRIBUTOR » GOLDEN HARVEST
CANTONESE WITH ENGLISH SUBTITLES

A remake of the 1971 Jimmy Wang Yu classic **One-Armed Swordsman**, Tsui Hark's **The Blade** was, at the time of it's release, hailed as the best martial arts movie to bear the popular director's signature. His fearless experimentation with the violent, apocalyptic genre of heroic fantasy films effectively closed the book on an era of Chinese cinema and set a new standard that his successors would be obliged to live up to. Like a sword-swinging, postmodern version of a Sergio Leone western or the **Mad Max** films, **The Blade** features a dark, lone wolf protagonist who is pressed into retaliation only after his sense of honour has placed him in danger; the setting and the breathlessly fast pacing are a traditional Chinese variation on the dark and menacing world of post-apocalyptic science-fiction. The choice of style was a surprise to fans of Hark's films, who abandoned his previous aesthetic of euphoric fantasy for a much more oppressive style (the harsh opening shot depicts a dog caught in a lethal trap). Directed with a flair for dizzying speed and energy, **The Blade** is a revolutionary milestone from one of the most talented directors in Hong Kong and is strongly recommended as a must-see.

The Bodyguard from Beijing



COREY YUEN KWAI

A martial arts choreographer before switching to director, he is the man responsible for many of the most outstanding kung fu fights in recent memory, notably those in the Tsui Hark film **ZU: WARRIORS FROM THE MAGIC MOUNTAIN**. It was in the mid 80s that the directing bug bit him, and little by little he has built a reputation that has put him near the top of the heap as the 90s draw to a close. His filmography includes a number of prestigious films, in particular **SAVIOUR OF THE SOUL** (1991), **FONG SAI-YUK 1** and **2** (1993), **THE NEW LEGEND OF SHAOLIN** (1994), and **MY FATHER IS A HERO** (1995). Fans of wild entertainment know quite well that Yuen's name on the marquee is a sure guarantee of escapist excitement.

Friday, July 24 » 9:20pm

DIRECTOR
Corey Yuen

CAST
Jet Li
Christy Chung
Kent Cheng
Ngai Sing
Leung Wing-chung
Ng Wai-kwok
William Chu

HONG KONG
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CANTONESE WITH ENGLISH SUBTITLES

One night, Michelle witnesses a murder. Although she is a spoiled rich girl, she nonetheless bravely decides to testify so that the killer can be put behind bars. Matters take a turn for the worse when the murderer, none other than the most powerful crimelord in Hong Kong, decides that Michelle must be eliminated. Her boyfriend, a rich businessman, enlists the help of a bodyguard from mainland China to protect her. The bodyguard arrives in Hong Kong, and Michelle quickly finds out that the royal treatment she is used to has become a nightmare, given the the strict and zealous behaviour of her new protector, and the complications that constant close supervision entail. She has little choice but to adjust, and quickly, because she has become the target of an entire army of professional killers.

This film marks Jet Li's long-awaited transition to the urban environment of the contemporary world, temporarily dropping the trappings of the traditional heroes for which he is known for. Released at a time when Hong Kong cinema was showing a thaw in its portrayal of continental Chinese, **The Bodyguard from Beijing** is a "Made in Hong Kong" version of **The Bodyguard**, with Jet Li, his spectacular kung fu skills intact, taking the role that Kevin Costner played. An exciting film with action scenes that only Hong Kong could pull off, **The Bodyguard from Beijing** is directed by Corey Yuen, whose impressive resumé includes such works as **My Father Is a Hero** and the two **Fong Sai-Yuk** films. This movie addresses some of the problems facing Hong Kong, on the eve of its reintegration to China, through the clash between Hong Kong capitalism and the rigidity of communist China. Until now a rarity in Hong Kong film, this work shows surprising optimism toward the political situation between the two nations. An unavoidable step forward in the career of Jet Li, one of China's most popular heroes.

中華英雄

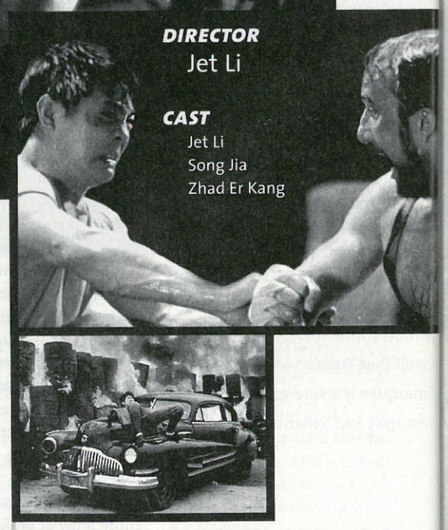
Born to Defence

TSUI SIU-MING

SELECTED FILMOGRAPHY
The Fung Shui Master (1983)
Mui Men Ka Sha (1985)
Miracle (1989)
90 Days (1991)

From the age of five, Tsui trained and toured rigorously with a Chinese Opera troupe and began his film career alongside a young Bruce Lee in **THE ORPHAN** (1958). At 13, his mastery of martial arts opened the doors to a film career, and by 17 he was choreographing fight sequences for major HK films. After a short acting career in television, he made his film directing debut in 1983 with **THE BUDDHIST FIST**. Gifted with a perfect mix of Jackie Chan's acrobatics and Samo Hung's versatility, he has always been overshadowed by the two stars. His superb films **MIRAGE** (1987) and the sci-fi martial arts B-movie **BURY ME HIGH** (1990) have earned him a respectable place in HK film history. He is slated to direct Jackie Chan's long-planned fire-fighting epic.

Wednesday, July 15 » 7:00pm



DIRECTOR
Jet Li

CAST
Jet Li
Song Jia
Zhad Er Kang

After fighting for their country in the Second World War, a troop of Chinese infantrymen return home for a hero's welcome. Instead, they find their city overrun with poverty as the people they fought to defend prostitute themselves as hosts to the U.S. Naval Forces and their American dollars. A young soldier, Jet, goes to live with his lieutenant, Zhang, who has lost his daughter while they were away fighting. Jet is appalled by the state of his home, with its children selling themselves in the street for less than the price of a pair of shoes and the new influx of a crass culture that caters to the debaucherous Yankee sailors. When he and his friends are insulted in The Bar, a dirty dive with a boxing ring and exotic dancers, Jet can stand it no more and leaps to his friends' defence. He takes on a trio of sailors and teaches them a lesson with a sever beating, which ultimately proves to be his undoing. It is the start of an ever-escalating vendetta that threatens the lives of Jet, his ailing lieutenant, and the long-lost daughter the old soldier had given up for dead.

"Fuck your atomic bombs! What about my fists?" screams an incensed Jet Li in this dark, explicitly anti-American story. **Born to Defence**, Jet's directorial debut, is an atypical example of the usually affable hero. His trademark light-heartedness lasts for about ten minutes before becoming a desperate, intense anger. The brutal, pessimistic film was a chaotic directorial debut fot the young star, and production was stopped when the actor broke his nose during a fight scene, and the film was finished by Tsui Siu Ming, who insisted on giving his struggling friend full credit. By no means one of Li's better films, it is a unique entry from a time in his career when the actor was still defining his style. He would later perfect his portrayal of the somber hero with great successes like **New Legend of Shaolin**, **My Father is a Hero**, and **Fist of Legend**, where he learns to temper his sternness with more grace and soul. **Born to Defence** is a rare chance to see Jet Li finding his place in Hong Kong movie history.

CHINA
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MANDARIN WITH ENGLISH SUBTITLES

The Bride with White Hair

BRIGITTE LIN

SELECTED FILMOGRAPHY
Police Story (1985)
Dream Lovers (1986)
Dragon Inn (1992)
Eagle Shooting Heroes (1993)
Ashes of Time (1994)
Chungking Express (1994)

She began her career in 1971 with the film **OUTSIDE THE WINDOW**, by Taiwan director Song Quanshou, and since then has steadily gained fame until 1994, the year of her retreat from the film world. In her earlier years she was an important figure in Hong Kong cinema's "new wave", appearing in films such as Patrick Tam's **LOVE MASSACRE** (1981), and **PEKING OPERA BLUES** (1984). On our shores, she is best known for her turns as androgynous she-devils in movies like **THE BRIDE WITH WHITE HAIR** (1993) and **SWORDSMAN 2** (1991). However, her crowning performance remains that in the Taiwanese film **PEACH BLOSSOM LAND** (1992), by director Stan Lai.

DIRECTOR
Ronnie Yu

CAST
Brigitte Lin
Leslie Cheung
Elaine Lui
Yammie Nam
Francis Ng
Law Lok-lam
Pau Fong
Eddy Ko

During the Ming Dynasty, China is ravaged by a vicious rivalry between the Mo sect and the four sages of the Wudang school. In order to derail the plans of their adversaries and grab the reins of power, the Wudang school decides to unify the various martial arts schools across the kingdom. It is during these troubled times that the young swordsman Zhuo Yihang encounters the mysterious, deadly and beautiful Lian Nichang. Romance blossoms between the two warriors and together they flee the bloody conflicts. However, after pledging eternal love to each other, they are once again thrown into the war and, by a tragic turn, battle each other. After this painful separation, Lian Nichang takes the form of an invincible demon with a mane of shocking white hair. Now a supernatural creature, she has chosen to placate her broken heart by wreaking death across the land.

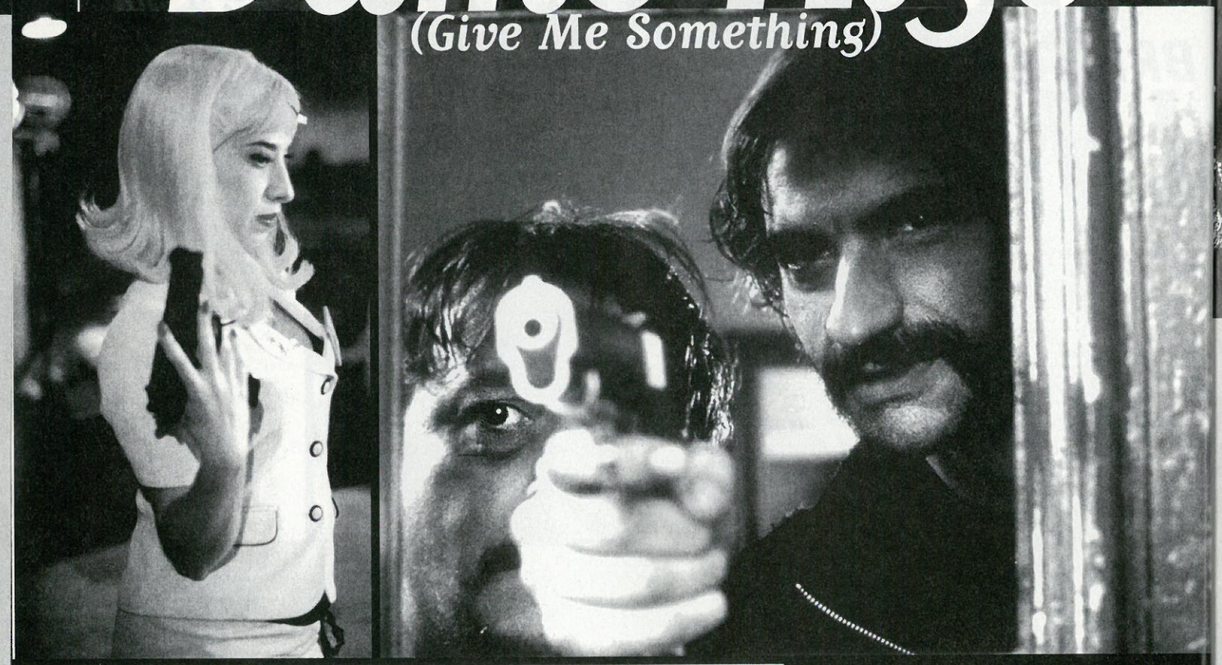
Saturday, July 11 » 7:00pm
Saturday, July 18 » 5:00pm

Judged by many to be one of the ten best Hong Kong films of the 1990s, **The Bride with White Hair** caused a stir upon its release and became one of the rare Hong Kong productions to break into foreign markets. The director Ronny Yu is one of several Hong Kong filmmakers recently exiled to Hollywood. A romantic tragedy packed with stunning and meticulously choreographed combat sequences, his adaptation of the writings of cult martial arts novelist Jin Yong snatched up most of the technical awards in the Hong Kong "Oscars" (best costumes, photography, set design, etc.). A screening of this dark and elegant classic simply could not be bypassed. Here it is.

HONG KONG
DISTRIBUTOR » FAR EAST THEATRE
IN CANTONESE WITH ENGLISH SUBTITLES

Dame Algo

(Give Me Something)



Saturday, July 18 » 9:20pm

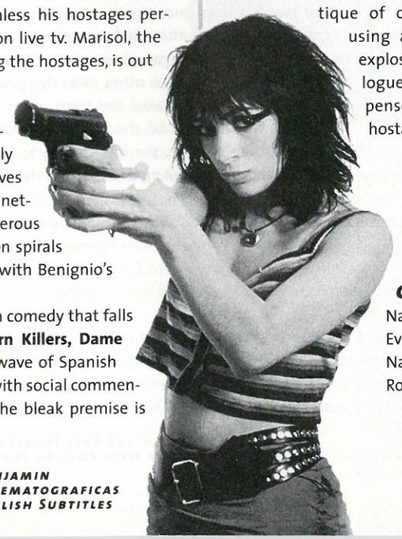
HECTOR CARRÉ

SELECTED FILMOGRAPHY
Dame Lume (1995)

Born in 1960, Hector Carré studied architecture and cinema before graduating to such big projects as assistant director to Stephen Spielberg on **INDIANA JONES AND THE LAST CRUSADE** and Terry Gilliam on **THE ADVENTURES OF BARON MUNCHAUSEN**. His first feature, **DAME LUME**, won the Gold Medal For Best Drama at the Houston Film Festival, and a Spanish 'Goya' (Oscar) for best Director.

Young Benigno is institutionalized after witnessing his mother murder his father. Years later, Benigno is released back into the world, now considered a sane, intelligent,and literary man. He leads a peaceful life in a mission for the homeless run by nuns until one day, on his birthday, something snaps. Taking a live television news crew hostage at gunpoint, he shoots a nun and overtakes the mission. He threatens a massacre unless his hostages perform a play he has written on live tv. Marisol, the opportunistic reporter among the hostages, is out to exploit the situation in the name of sensationalist journalism, while a frustrated, fascist cop desperately bargains for the hostages' lives and holds a ratings-hungry network and a confused, murderous playwrite at bay. The situation spirals into increasing desperation, with Benignio's bullets threatening to fly.

A lightning-fast action comedy that falls in the camp of **Natural Born Killers, Dame Algo** is another in the new wave of Spanish cinema that mixes humour with social commentary and ,of course, guns. The bleak premise is treated as an intelligent, biting comedy, in the same vein as Dustin Hoffman and John Travolta's similarly-themed **Mad City**. Directed by award-winning filmmaker Hector Carré, **Dame Algo** twists and turns away from the expected, delving into a frenetic critique of over-saturated mass media using a guitar-driven soundtrack, explosive situations, and witty dialogue. A skillfully-executed, suspensefully Spanish take on the hostage-caper genre.



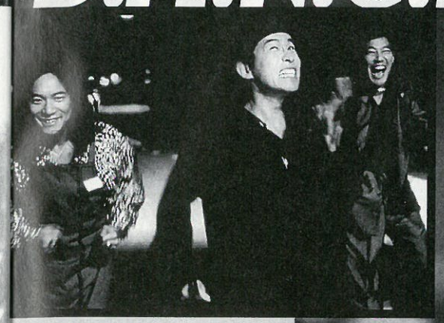
DIRECTOR
Hector Carré

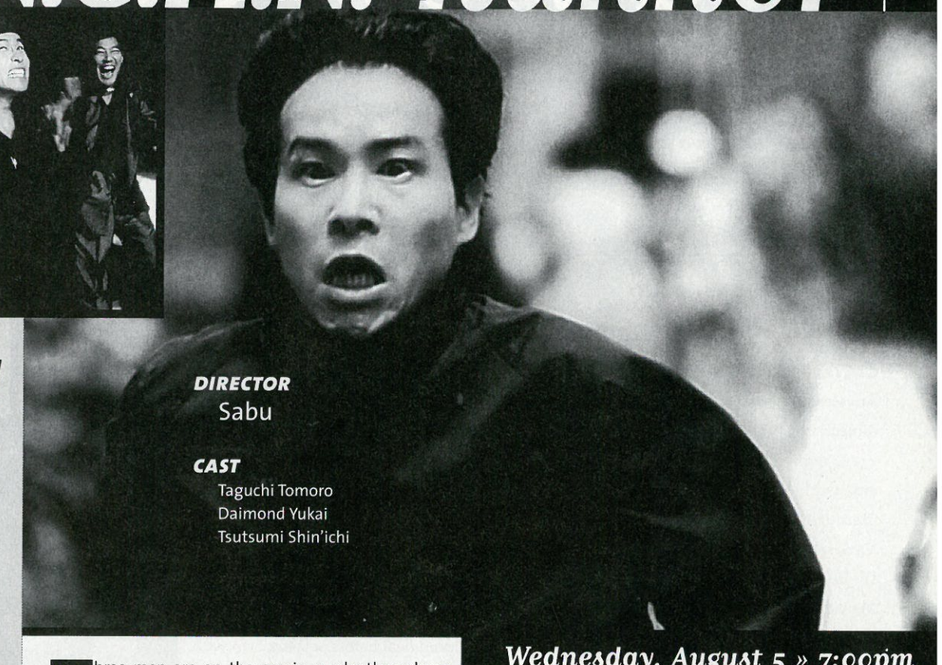
CAST
Nacho Novo
Evaristo Calvo
Nathalie Sessena
Rosa Morales

SPAIN
DISTRIBUTOR » BENJAMIN PRODUCCIONES CINEMATOGRAFICAS
SPANISH WITH ENGLISH SUBTITLES

D.A.N.G.A.N. Runner

弾丸ランナー





DIRECTOR
Sabu

CAST
Taguchi Tomoro
Daimond Yukai
Tsutsumi Shin'ichi

Wednesday, August 5 » 7:00pm

SABU

Born in 1964, Sabu is a rising star in the **LAND OF THE RISING SUN**. He turned to directing after a career as an actor which included a celebrated turn in animator Katsuhiro Otomo's only live-action film **WORLD APARTMENT HORROR** (1991). Sabu directed his first film, **D.A.N.G.A.N. RUNNER** in 1996, snagging the Most Promising New Talent award from the Yokohama film festival and receiving high praises from an international festival audience in Berlin. His **POSTMAN BLUES**, presented in the Montreal, Rotterdam, and Sundance festivals last year, was the highest-grossing 'alternative' film in Japan last year. His latest, **UNLUCKY MONKEY**, is already on the festival circuit and should be in town before long. Don't miss the chance to see this stunning debut of a major new talent.

Three men are on the run in a relentless chase throughout the streets of Tokyo after a series of unhappy accidents. A chain reaction of conflict is set off when Yasuda, a young cook humiliated at his job and by his unfaithful girlfriend, loses his marbles and buys a gun. He lashes out at his frustrations with a spontaneous and awkward attempt at robbing a grocery store. Failing to get the cash register contents, the hapless crook also accidentaly shoots one of the grocers in the arm. The wounded man is Aizawa, a disgruntled fallen rock star turned food vendor and drug addict, who also decides he's had enough of being pushed around and sets off after Yasuda in a chemically-addled rage. While in the furious pursuit of the crazed cook, the grocer collides with Takeda, a cowardly Yakuza member who is haunted by the memory of letting his boss die at the hands of an assassin. But Takeda is the collection agent responsible for Aizawa's extensive debts, and the chase is joined by another hunter. As they pursue and evade each other throughout the city, flashbacks to their past reveal the events in their lives that have led to this absurd situation. Strangely, even as the futility of the endless running becomes clear to them, they find a sense of freedom from their personal demons in their new mania. But other forces are at work to bring the race to an explosive end.

JAPAN
DISTRIBUTOR » NIKKATSU CORPORATION
JAPANESE VERSION WITH ENGLISH SUBTITLES

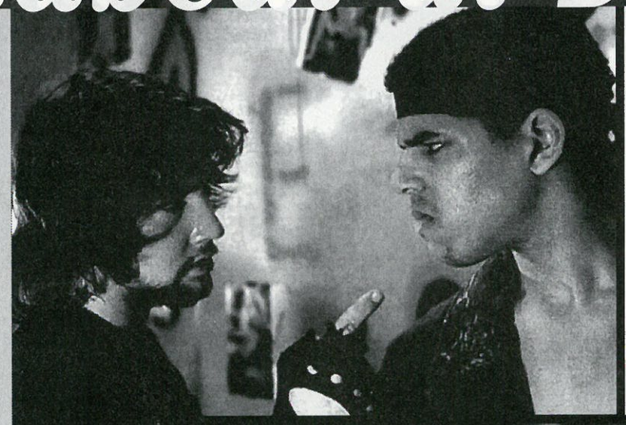
Probably the longest chase scene in the history of movies, the one in **D.A.N.G.A.N. Runner** takes up pretty much the whole film. What is on the surface a typical actioner is actually the setting for a very original and inventive comedy. The trio of loser protagonists on the move provide a hyperactive trip through a smart and funny commentary on the typical crime drama and masculinity in general. **D.A.N.G.A.N. Runner** is a showcase of new themes appearing in Japanese action cinema, packed with ironic humour and dynamic plot devices. The first film from acclaimed director Sabu (not to be confused with the kid in **Thief of Baghdad**) was a surprise hit when released in 1996, and critics internationally agreed that it was completely outside the traditional cinematic boundaries of Japan. Since then, his subsequent films have been eagerly sought after by the most prestigious international film festivals and he has become a tradition-breaking, trendsetting filmmaker. Along with fellow directors Takeshi Kitano (**Fireworks, Sonatine**), Shunji Iwai (**Swallowtail Butterfly**) and Takashi Ishii (**Gonin 1 & 2, The Black Angel**), Sabu is the breath of fresh air Japanese cinema has been waiting for.

Deadbeat at Dawn

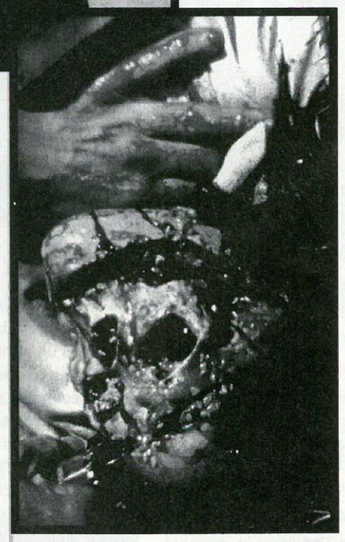
JIM VAN BEBBER

SELECTED FILMOGRAPHY
Roadkill: The Last Days of John Martin (1988)
Spasmolytic (Skinny Puppy video, 1991)
My Sweet Satan (1993)
Charlie's Family (1997)

Currently based in Los Angeles, this independent director has been a hero figure to many in the cult cinema world thanks to his dtermination and persistance. Having worked arduously for the last ten years on his Manson family docudrama **CHARLIE'S FAMILY**, he is about to finally see the film released shortly. A work-in-progress print was screened at FantAsia in Montreal last year to critical accolades and its completed version is eagerly awaited by cult movie enthusiasts. His intense short films **ROADKILL**, **CHUNKBLOWER**, and **MY SWEET SATAN** are notoriously good; the latter received the Grand Prize at 1993's New York Underground Film Festival.



Tuesday, July 28 » 9:15pm



DIRECTOR
Jim Van Bebber

CAST
Jim Van Bebber
Paul Harper
Megan Murphy
Ric Walker
Marc Pitman

In the rage-filled, drug-addled American Midwest lies Dayton, Ohio, where two rival gangs rule the streets: the Ravens and the Spiders. Goose, the leader of the Ravens, decides to cash out of the crime scene with a final drug deal before settling own with his flaky girlfriend. But things are not to be when his girlfriend is brutally clubbed to death by members of the Spiders (including the ferocious henchman 'Bonecrusher'), who apparently see Goose's imminent retirement as a threat to the local economy. After burying his loved one in a trash compactor, Goose hides out with his Nam-flashbacking junkie psycho dad and plots his revenge. The Ravens merge with the Spiders to pull off a huge bank heist as an extremely pissed off Goose embarks on a rage-fueled rampage. It all culminates in a massive brawl that pits kung-fu, ninja stars, decapitations, and bullets in an arena of pure, white trash aggression.

An action-packed low budget action film considered by many to be a cult classic, this film (that was 3 years in the making) is the first feature directed by and starring Jim Van Bebber, the maker of last year's FantAsia hit **Charlie's Family**. Like a comic book homage to American International Pictures' gang movies with the rough visual aesthetic of **Last House on the Left, Deadbeat at Dawn** works hard with virtuoso editing, camera work and fight set-pieces, announcing to the world that a major talent has arrived. Van Bebber was barely in his early twenties when the film was made, performed all his own stunts and did the splashy gore effects as well. For those looking for a night of brutal fun and escapist ultra-low budget entertainment, **Deadbeat at Dawn** is just what the doctor ordered as a cure for the overload of glossy slick Hollywood 'action' product.

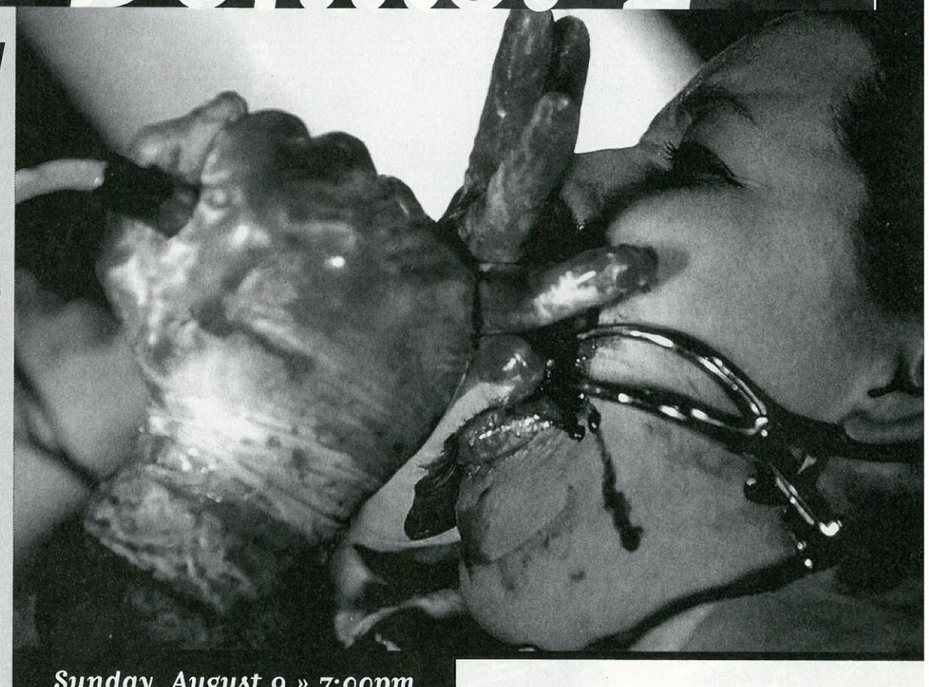
USA
DISTRIBUTOR » MERCURY FILMS
ENGLISH VERSION

World Premiere The Dentist 2

BRIAN YUZNA

SELECTED FILMOGRAPHY
Society (1988)
Bride Of Re-Animator (1989)
Initiation (1990)
Return Of The Living Dead 3 (1992)
The Dentist (1996)

Considered to be one of the quirkiest directors in mainstream American horror, Brian Yuzna got his cinematic career started by producing the **RE-ANIMATOR** and **FROM BEYOND**, switching over to the director's chair with **SOCIETY** and a long line of body-horror special effects films. Besides writing and co-producing Disney's **HONEY, I SHRUNK THE KIDS**, Yuzna has produced such modern-day cult films as **CRYING FREEMAN, THE GUYVER** and **NECRONOMICON.** The **DENTIST 2** gives him a great opportunity to expand one of his characteristically oddball characters into an unforgettable icon of horror cinema.



Sunday, August 9 » 7:00pm

DIRECTOR
Brian Yuzna

CAST
Corbin Bernsen
Jillian McWhirter
Wendy Robie

The living embodiment of every orthodontophobe's worst nightmare can be found one friendly individual... Dr. Alan Finestone. After a crime spree of murderous dental malpractice involving the fatal mutilations of the patients in his dentist's chair, he has finally been brought to justice and imprisoned in a high-security mental hospital. He bides his time, patiently waiting for security to slacken, and when it does he makes his escape. Determined to turn over a new leaf, he relocates to the tiny farm town of Paradise, Missouri under a new identity in the hopes of living a normal life. He makes a good start, meeting a beautiful woman named Jamie who gives him a new, optimistic outlook. But when Jamie encourages him to take on a position as the community dentist, his deviant desires resurface like wisdom teeth breaking through gums. Within minutes of applying a scalpel to his first patient, he is transformed into his former deranged self, leaving a gruesome mess in his wake. Soon every patient he comes into contact with becomes the victim of his ever-growing cruelty as if to make up for lost time. When Jamie's friends become suspicious of him, he sets out to destroy them before they learn the awful truth of his blood-soaked past.

Genre veteran Brian Yuzna's original **Dentist** toured the worldwide fantasy film festival circuit around the world to rave reviews from fans of gory black comedy. The equally graphic follow-up picture is at least as squirm-inducing as its predecessor, plummeting into acts of oral mayhem that will hit a special nerve in anyone who has felt the frightening helplessness of the dentist's chair. Corbin Bernsen goes the whole nine yards playing the maniacal quack, perhaps relishing the opportunity to break out of his more mainstream roles. While the original was a stabbing send-up of Los Angeles' flakey New-Age medecine scene, **The Dentist 2** attacks the charms of small town America, never losing sight of director Yuzna's admirable intentions: "I want to make a film that will do to dentistry what **Jaws** did for water."

Director Brian Yuzna will be present at the screening.

USA
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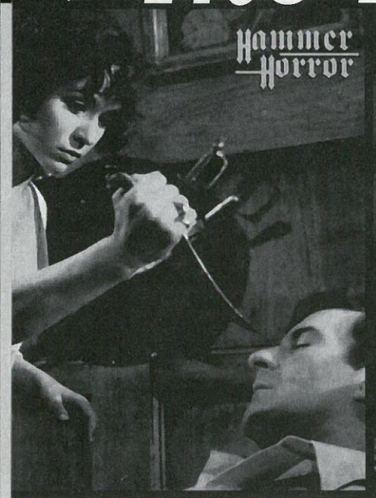
ORIGINAL ENGLISH VERSION

The Devil Rides Out



DIRECTOR
Terence Fisher

CAST
Christopher Lee
Charles Gray
Nike Arrighi
Leon Greene

Tuesday, July 14 » 7:40pm

UK
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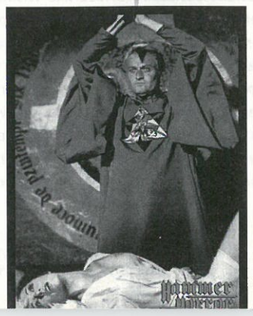
ENGLISH VERSION

The Duc de Richelieu and Rex Van Ryn visit their protege Simon, who is about to host a meeting of his thirteen-member astrological society in the English countryside. Soon the Duc discovers that the "society" is a front for a Satanic sect led by the powerful Mocata, and that Simon is under his dark influence. After his friends' failed in an attempt to free him from Mocata's clutches, Simon escapes with another sect hopeful, Tanith, and returns to the sect's Black Mass ceremony for a re-baptism into evil. Just as Mocata is about to summon the Devil himself in the form of the Goat of Mendes, Rex and the Duc interrupt the ceremony and retrieve Simon and Tanith, beating a hasty retreat to their friends' nearby house. Having invited the wrath of Satan and his underlings, the small group barricade themselves behind arcane holy enchantments and await the onslaught of hell's furious minions.

"I have high hopes for this film," wrote Christopher Lee in his fan club newsletter in 1968, "and it will prove, once and for all, that I can be accepted in a completely normal role." Arguably, the perspective of the actor who had grown to define Hammer Studios' **Dracula** may have been a tad skewed to think that playing a crusader against a Satanic cult was a completely normal role, but he was indeed right that **The Devil Rides Out** would become a milestone in his career. This finely-crafted Gothic horror benefits from director Terence Fisher's decades of experience in the genre (including 1959's **Hound of the Baskervilles**) and features Lee cast, for once, as a good guy. Based on the best-selling paperback by Dennis Wheatly, little of the book's then-controversial occult content was sacrificed in the screen adaptation, despite the strictness of British censors. This beautiful, chilling classic still conjures up the magic and majesty of big screen British horror.



Drive

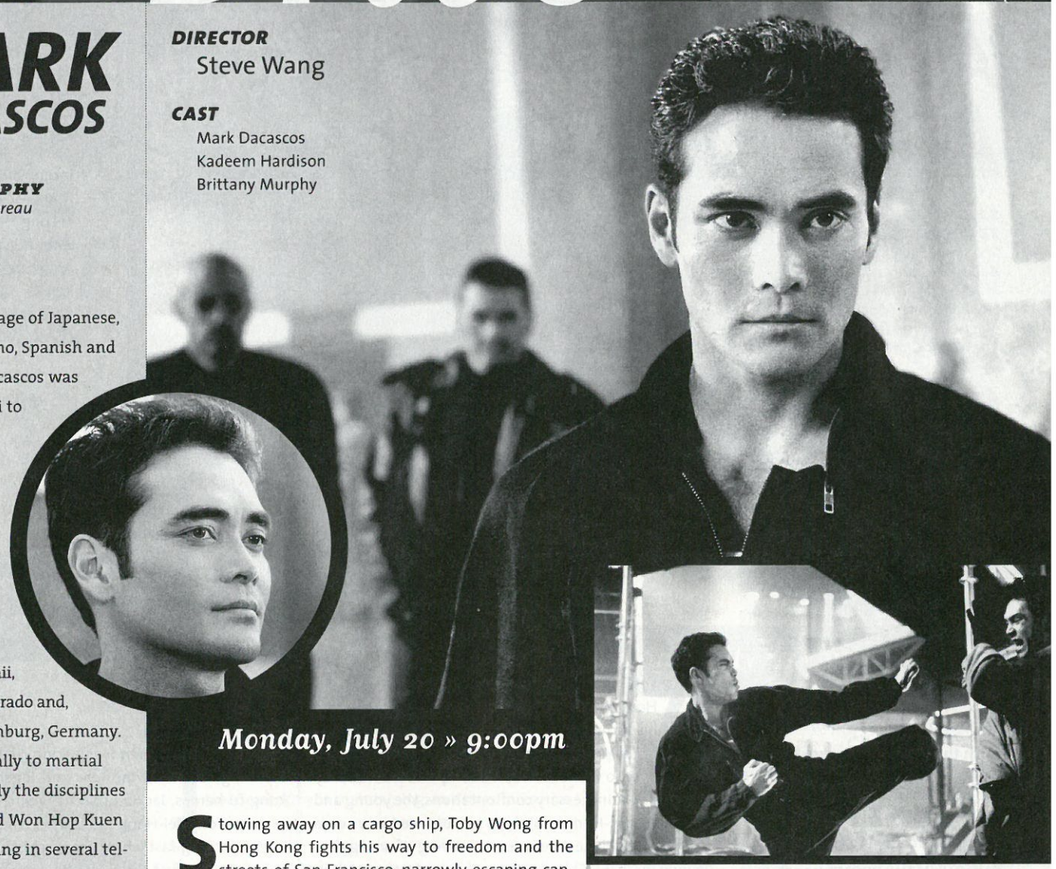
MARK DACASCOS

SELECTED FILMOGRAPHY
Island of Dr. Moreau
Dim Sum
Roosters
Crying Freeman

With a lineage of Japanese, Chinese, Filipino, Spanish and Irish, Mark Dacascos was born in Hawaii to international martial arts masters and enjoyed an upbringing that was as varied as his roots, being raised in Hawaii, California, Colorado and, primarily, Hamburg, Germany. He took naturally to martial arts, specifically the disciplines of Kung Fu and Won Hop Kuen Do. After starring in several television shows, Mark was discovered on a San Francisco street by director Wayne Wang who cast him in the feature **DIM SUM** opposite Joan Chen. Soon after, he starred in a number of cable TV movies including **ONLY THE STRONG** for FOX, **DRAGSTRIP GIRL** for Showtime and the independent film **ROOSTERS** with Edward James Olmos. In the feature **CRYING FREEMAN**, based on a popular Japanese animated serial, he stars as a brainwashed assassin plagued by his shattered memories and in pursuit of true love.

DIRECTOR
Steve Wang

CAST
Mark Dacascos
Kadeem Hardison
Brittany Murphy



Monday, July 20 » 9:00pm

Stowing away on a cargo ship, Toby Wong from Hong Kong fights his way to freedom and the streets of San Francisco, narrowly escaping capture from a gang of black-suited Asian mobsters and leather-clad American hit men. Finding refuge in a dingy bar, he meets Malik Brody, a disgruntled, divorced, jobless sap whose life, he thinks, couldn't get any worse. He's soon proved wrong when the hitmen catch up to Toby and the bar becomes an arena for a melee of guns and flying fists with Malik trapped in the middle. The fugitive and the chump escape, and the chase is on as Toby convinces Malik to drive him to Los Angeles, where 5 million bucks is waiting for them if they live long enough for Toby to deliver "the merchandise," a bio-engine implanted in his chest that enhances physical performance. What should be a leisurely drive down a California highway becomes a deathrace, as the sinister Leung corporation unleashes the "Advanced Model" to bring back Toby and the package he's carrying.

USA
DISTRIBUTOR » OVERSEAS FILM GROUP
ENGLISH VERSION

Steve Wang, the director behind the pair of **Guyver** live-action movies, has managed to concoct an entertaining array of action and comedy that draws on the pacing and style of eighties Hong Kong movies and the classic American chase flick. He certainly has the American fans of HK cinema in mind with the film's Samo Hung reference and a memorable exchange between Mark Dacascos and Kadeem Hardison on the American perception of life in China. Dacascos, borrowing from Jet Li's tough guy style guide, exhibits an impressive array of martial arts moves that are much more graceful and impressive than his more famous American counterparts, and Hardison (**A Different World**'s Dwayne Wayne) has enough comedic sense to get a fair share of laughs. Proudly and unabashedly a modern-day B-movie (which nowadays, sadly, means straight to video and/or the foreign market), **Drive** definitely rises above the sum of its parts to become good, fun, big-screen summer fare.

醉拳 II

Drunken Master 2

ANITA MUI

SELECTED FILMOGRAPHY
Shanghai Encounter (1989)
A Better Tomorrow 3 (1989)
Miracles (1990)
Saviour of the Soul (1991)
The Heroic Trio (1992)
The Magic Crane (1993)

As a female star, Anita Mui has no equal in Asia. Both a singer and a renowned actress, she is often compared to Madonna for her provocative theatrics in concert. One of her finest roles is without a doubt the tragic ghost in **ROUGE** (1988), a film that earned her international recognition. Anita Mui is also famous for her affiliations with the cinema of Jackie Chan and Samo Hung. Recently, she was cast beside Chan as the unlucky grocery store owner in **RUMBLE IN THE BRONX** (1995).

DIRECTOR
Liu Chia-liang
Jackie Chan

CAST
Jackie Chan
Anita Mui
Ti Lung
Gabriel Wong
Andy Lau
Ken Lo
Chin Kar-lok
Liu Chia-liang

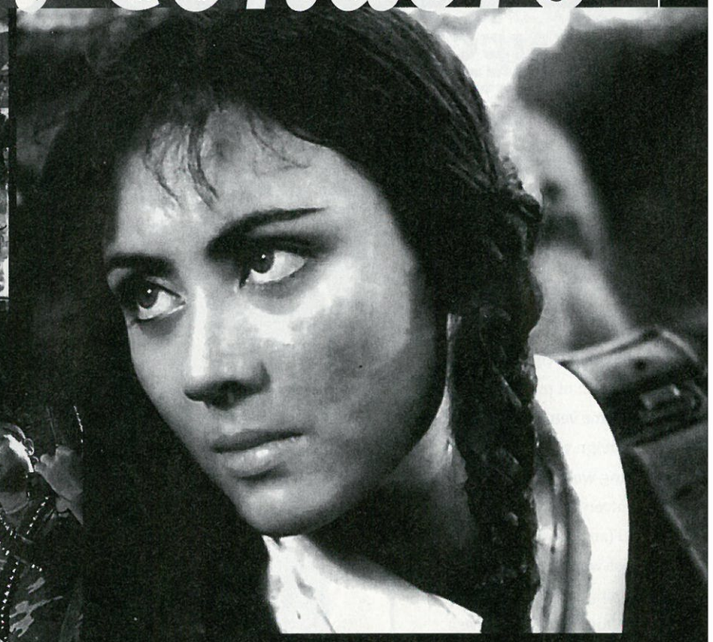
Wednesday, July 22 » 7:00pm
Wednesday, July 29 » 9:15pm

At the turn of the century, the young Wong Fei-Hong returns to his province in the company of his father and instructor, the martial arts master Wong Fei-Ying. Despite the strict chastisements of his father, who wishes to see his son prove his maturity by avoiding unnecessary confrontations, the young and impetuous Fei-Hong can't help but be lured into some nasty tangles when he uncovers a ring of smugglers dealing in sacred Chinese artworks—having been set in motion by the British government as a means of stealing the nation's treasures. Meanwhile, Fei-Hong also comes to the aid of the oppressed workers at a metallurgical factory. All leads to a finale that features some spectacular display of acrobatics and drunkenness, combined to create an unprecedented whirlwind of fun.

At a time when Hong Kong cinema has made a stunning return to the lore and legend of its classic kung fu heroes, Jackie Chan has reinterpreted the legendary Wong Fei-Hong in his own unique style (meaning a lightning-fast whirl of masochistic excess). Sixteen years ago, the first **Drunken Master** made Jackie Chan a worldwide star by turning the conventions of the Kung fu genre upside down. No doubt **Drunken Master 2** is also intended to thumb its nose at the more conservative martial arts productions of today. Chan chose to work with the grand master of kung fu cinema, Liu Chia-Liang, and surprised filmgoers by dropping the cable tricks and flying heroes that are currently in vogue, in favour of an honest and realistic approach. Released for the Chinese New Year, during a period of wild celebration, **Drunken Master 2** (the storyline of which is unrelated to the first film) is to many Jackie Chan's finest work, a delightful demonstration of Chan's sensational capabilities, unaided by any special effects. There is simply no excuse for missing this film.

HONG KONG
DISTRIBUTOR » ALLIANCE
CANTONESE WITH ENGLISH SUBTITLES

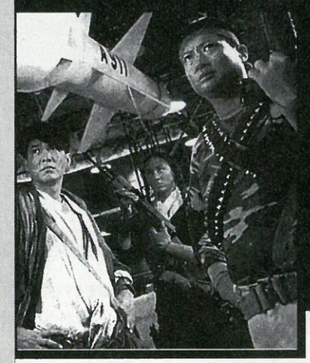
Eastern Condors



JOYCE GODENZI

SELECTED FILMOGRAPHY
Spooky Spooky (1986)
Born To Gamble (1987
Angel Enforcers (1989)
She Shoots Straight (1990
Paper Marriage (1988)
The Raid (1991)
Slickers vs Killers (1991)

The tough and seductive femme fatale from such films as **ANGEL ENFORCERS, SHE SHOOTS STRAIGHT**, and **LETHAL LADY**, Joyce Godenzi was all the rage in the 80s for fans of fightin' female action cinema. She was held in the same regard as Michelle Yeoh, who at the same time starred in similar martial arts and crime story B-movies., and was courted by Hollywood after the American success of **EASTERN CONDORS**. The half-Australian, half-Chinese Godenzi has been the longtime companion of actor/director Samo Hung, and she surprised the industry by quietly bowing out of her film career in the beginning of the 1990s. FantAsia 98 proudly offers a look at the savage beauty who, despite her short career, has earned an honored place in the history of kung fu movies.



Sunday, July 19 » 9:10pm

DIRECTOR
Samo Hung

CAST
Yuen Biao
Samo Hung
Lam Ching-Ying
Dr. Haing S. Ngor
Joyce Godenzi
Yuen Wah
Yuen Woo-Ping

Just after the last blast of the Viet Nam War, the American army is maintaining an armed presence in the country. They have assembled a commando strike force whose goal is to take out a secret Vietnamese military base in enemy territory that houses a massive arsenal of weaponry. In an effort to minimize political retaliation, the strike force is manned by a group of Chinese mercenaries imprisoned in the United States serving life sentances. The "volunteers" are offered a chance at freedom, American citizenship, and a healthy $200,000 in cash if they succeed in the deadly mission... and survive long enough to get out from behind enemy lines. Reluctant to do America's dirty work, the convicts nonetheless realize it is their only hope for freedom. Under the code name "Eastern Condors," the motley crew are flown into the savage jungles of Viet Nam and left to their fate. They ally with a fierce amazon tribe and a young boy whose heart is set on discovering a legendary treasure in the jungle. Under siege from enemy fire, hand-to-hand combat and the Viet Cong's invisible traps, the group fights its way deeper and deeper into the heart of darkness, hoping to survive long enough to find and destroy the hidden arsenal.

Director Samo Hung is fiercely proud of this wartime epic, which owes a cinematic debt to earlier films **The Dirty Dozen** and **The Deer Hunter**. The film caught Hong Kong audiences off-guard with it's brutal violence, notably towards women, an exception in the career of the director renowned for his lighthearted, comedic tales like **Encounter of the Spooky Kind**. "War is violent. It should be depicted that way. In **Eastern Condors**, there are several Vietnamese girl guerillas. These people really existed. They were even more savage than the men. How can I treat them any differently?" the director explains in Bey Logan's *Hong Kong Action Cinema*. Shot on location in Canada, this action-packed tale offers enough excitement to satiate the most hardcore movie buffs while still delivering a powerful message about loyalty and the futility of war.

HONG KONG
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CANTONESE WITH ENGLISH SUBTITLES

Encounter of the Spooky Kind

鬼打鬼

CHINESE GHOSTS

A famous sub-genre tracing back to the early days of Hong Kong film, ghost movies really took off with the commercial success of **A CHINESE GHOST STORY** in 1987. The film and its two sequels set off an explosion of productions in the same vein, which revealed to foreign viewers the fascinating world of Chinese lore, a universe inhabited by beautiful (an not so beautiful) ghost-women, fox-women, hopping vampires (kyonsi, the Chinese variety, have a strange habit of pogoing from place to place), child-vampires, the undead, and many other slimy creatures and monstrous apparitions. The only thing between these malevolent minions and us plain folk is, typically, the hard-pressed taoist monk whose idiot students are always in need of saving. Recommended titles: the aforementioned **CHINESE GHOST STORY** trilogy, Tsui Hark's **GREEN SNAKE**, and the titllating crossover **EROTIC GHOST STORY**.

Sunday, July 26 » 7:00pm

DIRECTOR
Samo Hung

CAST
Samo Hung
Wu Ma
Lam Ching-Ying
Chung Fa
Chan Lung
Wong Ha

"Cheung the Brave's" favorite pastime is spending the night in haunted houses and annoying the ghosts that inhabit them, thereby impressing his friends and earning a living by profiting from the many side bets that are taken out on his feats of bravery. His wife, meanwhile, takes advantage of Cheung's nocturnal shenanigans by partaking in another kind of night life; she is having an affair with Tam, her bourgeois lover who wants her for his own. He enlists the services of a fat si, a taoist monk who specializes in exorcisms and the occult, and plans to get rid of her oddball husband for good. A trap is set and the monk challenges Cheung to spend a night in a haunted house where, unbeknownst to Cheung, the monk's black magic has summoned evil forces to his command, including the services of a voracious and destructive zombie. The sinister duo foresee that the terrors of the night will literally scare Cheung to death, but someone else has other plans. Another fat si, this one working for the powers of good, helps Cheung escape from his demonic pursuers, but not before they are both framed for a murder they didn't commit. Cheung and the monk set out to expose their enemies and to defeat the evils from beyond that have been unleashed in our world.

HONG KONG
DISTRIBUTOR » MEDIA ASIA ACCESS
CANTONESE WITH ENGLISH SUBTITLES

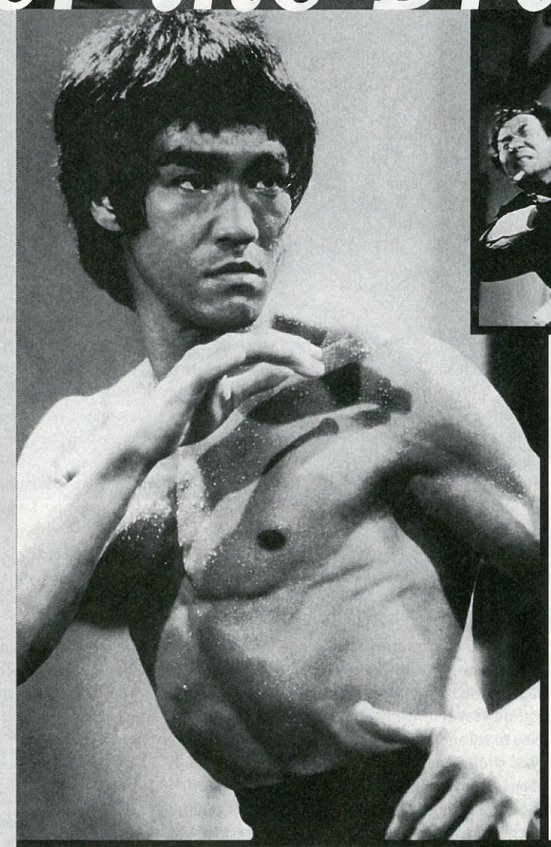
Encounter of the Spooky Kind, a marriage of comedy and horror on the battleground between the forces of black and white Chinese magic, is a perfect introduction to the strange world of Chinese mythology, the living dead, hopping vampires, and all of its other demonic accoutrements. It is also a fascinating example of the way Hong Kong has absorbed and transformed the trappings of American and European horror (note that the familiar vampire lore of occidental culture is nonexistant in China) and given them a surreal, poetic, and acrobatic twist that makes for a dynamic interpretation of the chiller genre. **Encounter of the Spooky Kind** was incredibly well-received upon it's release, and has since marked the debut of the 1980s supernatural kung-su comedy explosion in Hong Kong, a sub-genre considered to be one of the city's most unique and creative inventions.

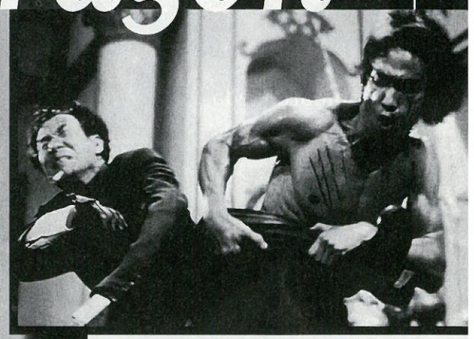
Enter the Dragon

BRUCE LEE

SELECTED FILMOGRAPHY
Marlowe (1969)
The Big Boss (1971)
Fist of Fury (1972)
The Way of the Dragon (1972)

Actor, director, producer Bruce Lee was born in San Francisco in 1940. The son of a Cantonese Opera actor who toured Americas Chinatowns to help the war effort, Lee and his family left for Hong Kong after the war's end. His career started young, and he appeared in no less than 18 films between 1950's **THE KID** and 1958's **THE ORPHAN**. At the age of twelve he began studying kung fu, which he went on to master, and formed his own unique fighting style, Jeet Kun Do. He returned to America in 1958, graduated in psychology, married his wife Linda, and set out to make his mark in Hollywood. After playing sidekick Kato on the television series **THE GREEN HORNET**, he grew discouraged by the stereotyping of Asian actors and returned to Hong Kong. His next five films would make him not only a star, but an international icon of the modern hero figure. While filming **GAME OF DEATH** in 1973, Lee was felled by a brain hemmorhage and the world lost its new hero as quickly as they had found him. His success has often been imitated, never equalled, and his legend lives on.





DIRECTOR
Robert Clouse

CAST
Bruce Lee
John Saxon
Jim Kelly
Angela Mao
Bolo Yeung

USA
DISTRIBUTOR » WARNER BROTHERS
ORIGINAL ENGLISH VERSION

Friday, July 10 » 7:00pm

Lee, a disciple of the Shaolin Temple, is contacted by an international secret service agency for a perilous mission in the name of peace and justice. He must infiltrate the den of the powerful Han, a dangerous drug dealer and recluse living among his henchmen on a lost island in the Pacific. Every three years, Han hosts an exclusive martial arts tournament that pits his heavies against the best warriors in the world. For the secret service, it is the perfect opportunity to plant an agent in the criminal's lair. Lee has his own score to settle with Han, who drove Lee's sister to suicide. Once arrived at the tiny island, Lee mingles with the guests and enjoys the lavish courtesy of his sinister host. He will soon discover the hidden evil of the island, a revelation that will summon the full fury of Han and his cadre of killers.

Enter the Dragon is still the penultimate martial arts movie. A uniquely successful collaboration between Hong Kong and Hollywood that still stands the test of time thanks to the screen immortality of its late star, Bruce Lee. Warner Brothers had the good sense to hire the Asian idol and to commit a big budget to an ambitious production that assembled one of the largest crews ever for a Hollywood picture. Thanks to this film, Lee redefined the kung fu genre and propelled Hong Kong cinema to a level of international popularity that has grown ever since. The version presented at FantAsia 98 has been recently restored and contains numerous scenes that were long thought to be lost. Almost everyone has rented this movie or seen it on late-night television, but the uproar of seeing it in the theatre with 1000 screaming fans is a long-lost opportunity that speaks volumes about the film's power. Now that Hong Kong cinema is at an all-time peak of worldwide acclaim, what better time to revisit the first movie to bridge the Pacific between Asia and America? The film is preceded by the documentary **Bruce Lee: In His Own Words**.

死霊の罠

Evil Dead's Trap

DIRECTOR
Toshiharu Ikeda

CAST
Miyuki Ono

Friday, July 24 » 11:30pm

TOSHIHARU IKEDA

SELECTED FILMOGRAPHY
Toshiharu Ikeda
The Key (1997)
XX: Beautiful Victim (1996)
Misty (1991)
Scent Of A Spell (1985)
Angel Guts: Red Porno (1981)

A director who started out doing sex dramas for the infamous Nikkatsu studios in the early eighties, Toshiharu eventually left them over a censorship dispute and joined the Director`s Company, where he could make films with more freedom. After turning to the horror genre with a filmography including **EVIL DEAD`S TRAP** as a trophy, he has recently directed **KAGI** (The Key), a more widely-released film for Toei Films that was presented to much acclaim at last year`s World Film Festival in Montreal. A master of visual technique, Ikeda is one of the boldest directors currently working in Japan's film industry.

Nami is a television hostess who runs a late night show where a portion of the programming is home videos sent in by the public. Disappointed by the quality of recent submissions, she asks her audience to send in stuff that's a little wilder. Someone out there listens... someone who thinks Nami looks a lot like their mother. The hostess gets an anonymous tape in the mail. She watches in horror as the mysterious filmmaker follows a route to an abandoned factory where a woman is tortured in snuff fashion for the camera. Stunned and frightened by the terrifying images, Nami takes off with a hastily-assembled television crew to try and track down the building where the video was shot. Once there, the group become the victims of an unknown malevolence inhabiting the far-off, mysterious building. One by one the newspeople begin to fall victim to someone or something with a terrifying imagination for torture. Nami and her crew are trapped on the razor's edge of sanity, where no one can be trusted, and danger lurks around every shadowy corner.

Considered by many as one of the quintessential horror films from Japan, **Evil Dead's Trap** has been described by none other than Oliver Stone as a personal favourite. It takes some inspiration from the works of Dario Argento (especially **Suspiria**) and Sam Raimi (**The Evil Dead**), and is bolstered by a score by Tomohiko Kira that is a riveting Japanese interpretation of some classic horror movie styles. The set-design and ace camera work create an atmospheric feast of genuine suspense and terror. Asian Cult Cinema Magazine has gone so far to say that this may actually be the best modern Japanese horror film so far. Graced with a fantastic script by Takashi Ishii (who directed **Gonin 1+2**, and **Black Angel**, also on the bill in FantAsia this year) and directed by Nikkatsu Studios veteran Toshiharu Ikeda, this film plays with a common slasher storyline (trapped with a maniac, who gets out alive, etc.) and manages to delve into some new and original ideas that the most prolific horror studios have managed to miss for decades.

"A daringly gritty thriller. Shockingly perverse!"
—Oliver Stone

JAPAN
DISTRIBUTOR » PHAEDRA CINEMA
JAPANESE VERSION WITH ENGLISH SUBTITLES

高度戒備

Full Alert

DIRECTOR
Ringo Lam

CAST
Lau Ching-Wan
Chin Kar-Lok
Francis Ng

Saturday, July 11 » 9:15pm

RINGO LAM

SELECTED FILMOGRAPHY
Prison on Fire (1987)
City on Fire (1987)
Full Contact (1992)
The Adventurers (1995)

Born in Hong Kong in 1955, Lam was first an actor for Hong Kong television network TVB, then an assistant director and screenwriter. Dissatisfied with his television career, he left to study film in Canada. Back in Hong Kong, he directed his first film, Esprit d'amour, for Cinema City in 1983. Like John Woo, Lam recently won the recognition of the West for the quality action films he has created throughout his career. Along with Woo, he was a key force behind Chow Yun-fat's present success. Lam recently moved to the States where he has attempted a long-overdue breakthrough into the North American market with Jean-Claude Van Damme and Maximum Risk.

A cop and a criminal play a perpetual game of cat and mouse in modern-day Hong Kong, a city awash in disillusioned despair. These two peerless professionals of their respective careers are obsessed with each other to the point where all else in life has lost its meaning. Both are also haunted by murders they have committed in the past and a sense of guilt they can never come to terms with. All that matters is doing whatever it takes to realize their vindications. When Pao (the cop) realizes that Kwan (the crook) is planning a massive and secretive heist, he hauls him in for a violent interrogation session and manages to have Kwan jailed. But with his accomplices still at large, Kwan is still subject to further questioning as the Pao tries to pry information out of him. The long and ultimately futile sessions begin to bring the two men closer together, each seeing the other as a kindred soul for the first time. They also realize how much they depend on each other as a personification of their personal demons. When Kwan escapes, the hunt is on again with renewed ferocity. As the chase draws to a close, the awful truth about their common past becomes clear to him. Their final confrontation may surely destroy them both.

Regardless of what side of the law you stand on, murder is an act that will haunt you until your dying days. This is the moral launchpad for this exceptional human drama, one of our most strongly-recommended titles in FantAsia 98's programme. **Full Alert** is director Ringo Lam's Hong Kong comeback, his first local production since leaving for Hollywood to wrestle a performance out of Jean-Claude Van Damme in **Maximum Risk**. For this auspicious outing, he has recruited two of the city's most talented young actors: Lau-Ching-Wan (**The Longest Nite**, **Beyond Hypothermia**) and Francis Ng (**Once upon a Time in Triad Society**, **Too Many Ways to be Number One**). The end result is Lam's signature on one of the most serious and riveting police dramas in recent history. **Full Alert** is hailed as Hong Kong's film of the year for 1997 by critics, and Lam's fans around the world seem to agree that it is his personal best. The master of the anguished crime story (**City on Fire**, **Prison of Fire 1** and **2**, and **Full Contact** are all good examples) playing the same game that Michael Mann was with Robert deNiro and Al Pacino in **Heat**, but Lam ups the emotional ante considerably. It is a lesson that his peers in Hollywood and audiences alike will not soon forget. The already intense drama is heightened by the Hong Kong setting, a city wracked by change and in the throes of widespread anxiety on all levels. A collection of antiheroes in a moral purgatory who are more human than the typical cinematic protagonists and antagonists make this a unique and artful crime story.

HONG KONG
DISTRBUTOR » MEI AH
CANTONESE WITH ENGLISH SUBTITLES

三大怪獣・地球最大の決

Ghidrah the Three-Headed Monster

JAPAN
DISTRIBUTOR » TOHO
ENGLISH VERSION

The fate of the Earth is threatened by the onset of a magnetic fireball which heralds the arrival of Ghidrah, the ultimate planet killer. At Mount Aso, the flying monster Rodan breaks free from a volcano, and the great beast Godzilla rises from the sea to wreak havoc on the cities of Japan. While the people of the Earth desperately scramble in the face of this gigantic-scale havoc, a prophetess from Mars comes to warn them of Ghidrah's destructive power. Mothra, goddess of peace, arrives to face Ghidrah, but soon realizes that the only hope to vanquish the colossal evil is to combine the might of Godzilla, Mothra, and Rodan.

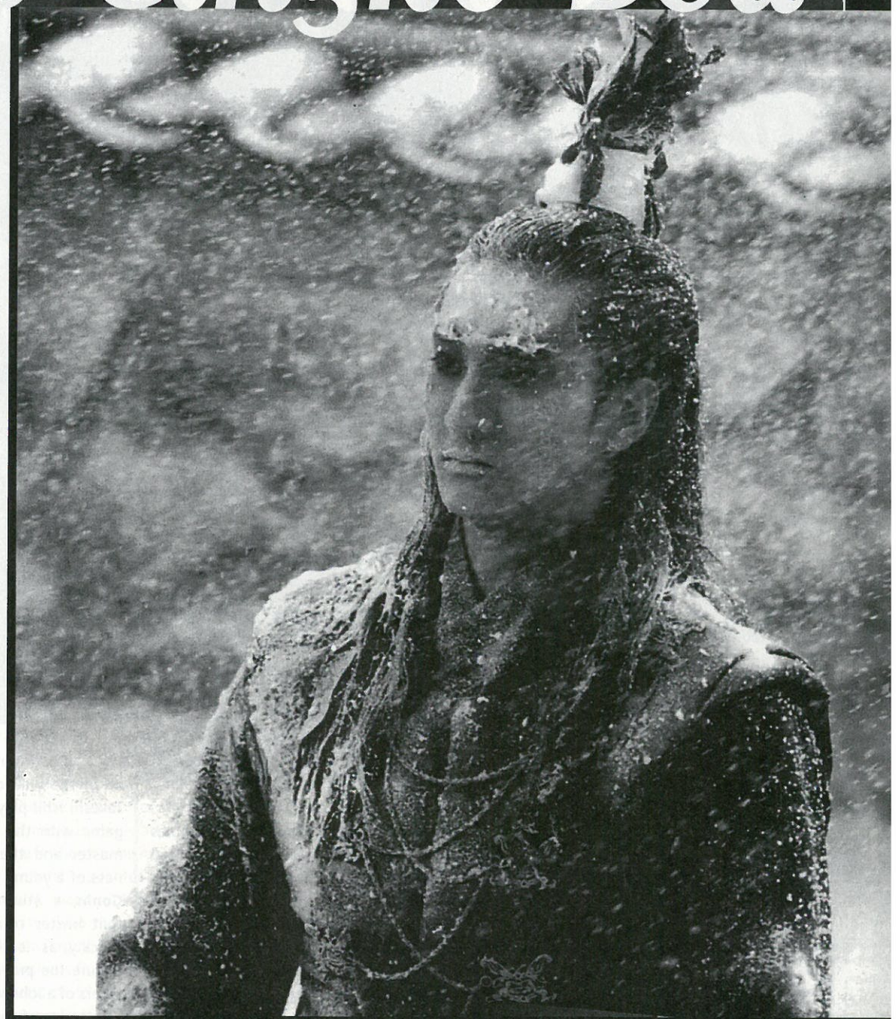
In the kaiju eiga (monster movie), **Ghidrah** was a milestone for introducing the last great icon of the Japanese monster genre, the spectacular three-headed space dragon. And nothing could trash a city like Ghidrah. Of all of the man-in-a-suit monsters, Ghidrah was by far the most complex and complicated one; it required 21 men working in tandem to manipulate three heads, two tails, and two huge wings that had to be precisely choregraphed with the other rubbery monsters. The experienced **Godzilla** team of director Ishiro Honda, effects director Eiji Tsuburaya, and composer Akira Ifukube produced the first science fiction film to herald the crazy fantasy style that would become the norm in the 1970s. It widens the spectrum on both ends of the sublime and the ridiculous. See Godzilla sitting down with Rodan and Mothra to discuss the fate of humanity! An action-packed sci-fi adventure that's pure fun and 100% genuine Godzilla material.

Thursday, July 23 » 7:00pm

DIRECTOR
Ishiro Honda

CAST
Yosuke Natsuki
Hiroshi Koizumi
Yuriko Hoshi
Akiko Wkabayashi
Emi and Yumi Ito

The Gingko Bed



DIRECTOR
Jacky Kang

CAST
Shin Huyn-Jun
Shim Hae-jin
Jin Hee-Kyung
Han Suk-Kyu

Su-hyung and Sun-young, a college professor and a surgeon, are young and in love. But centuries ago, in another life, Su-hyung was a court musician for Princess Mi-dan, and their passionate love affair invoked a jealous rage in the powerful, murderous General Hwang. Hwang kills Su-hyung, but the souls of the two lovers manage to find each other throughout time until they are finally reincarnated as a pair of Gingko trees. But Hwang's malevolent spirit folows them, too, and he destroys Mi-dan's tree in another effort to separate the lovers. The wood from the fallen tree is crafted into a bed which, embodying the soul of Mi-dan, finds Su-hyung in the 20th century. She tries desperately, impossibly to reach out to her lover and reawakens the soul of the eternally obsessed Huang who will stop at nothing to keep them apart.

A beautiful, fantastic story of immortal romance, **The Gingko Bed** is the first directorial effort of acclaimed screenwriter Jacky Kang. It is an epic story based on often-explored themes in Asian culture: reincarnation and undying love. A mix of ancient Oriental lore, magic, and the universality of love, the film juxtaposes traditional and contemporary music and imagery with a stunning, original score by Lee Gong-Jun, acclaimed as the Ennio Morricone of Korean cinema. **The Gingko Bed** garnered high honors for the director and its leading lady, Shim Hae-jin, at the 1996 Grand Bell Awards (the Korean Oscars), and was the highest-grossing film of the year in its native country. The film is making waves at festivals around the world and turning international attention to South Korean cinema.

Tuesday, July 28 » 7:00pm

KOREA
DISTRIBUTOR » SHINCINE COMMUNICATIONS CO. LTD.
KOREAN WITH ENGLISH SUBTITLES

Gonin

TAKESHI KITANO

SELECTED FILMOGRAPHY
Violent Cop (1989)
Boiling Point (1990)
A Scene at the Sea (1991)
Sonatine (1993)
Getting Any? (1995)
Kids Return (1996)

If there is a biography to be written of this Japanese superstar, it should be called **THE MANY HATS OF TAKESHI KITANO**. The 51-year-old actor got his start as a stand-up comic as half of the Two Beats, moved on to star in several television comedies, hosted a radio show, writes columns for numerous newspapers, and has racked up too many more achievements to list here. 1983's **MERRY CHRISTMAS MR. LAWRENCE** introduced him to an international audience, and he has since been voted the public's favourite choice to replace the Prime Minister of Japan. Like Montgomery Clift, his acting career was nearly derailed following a motorcycle accident in 1994 that disfigured his face. **GONIN** was his first film after the accident, which hasn't even made a dent in his popularity.

Friday, August 7 » 10:00pm

While the country around them crumbles under the weight of an unprecendented economic recession, five disgruntled men band together to raid the headquarters of the local Yakuza, criminals who have furthered the misery of local business by preying on their hard-won earnings. The prime motivator of these vigilantes is a former disco star, Bandai, a nightclub owner plagued by debts to the Yakuza. His allies are various associates from Tokyo's nighttime business world: An ex-cop turned bouncer, an impulsive pimp in love with a Thai hooker held prisoner by the Yakuza, an unemployed office worker ashamed of facing his family, and an effeminate busboy with a talent for knives who is the object of Bandai's deepest affection. Their plan unfurls successfully and they get away with a large sum of mob money. But the arms of the Yakuza are longer than the law's, thanks to two lovers, a couple of professional killers, who set out to regain the all-important honour of the syndicate by making a deadly example of the thieves.

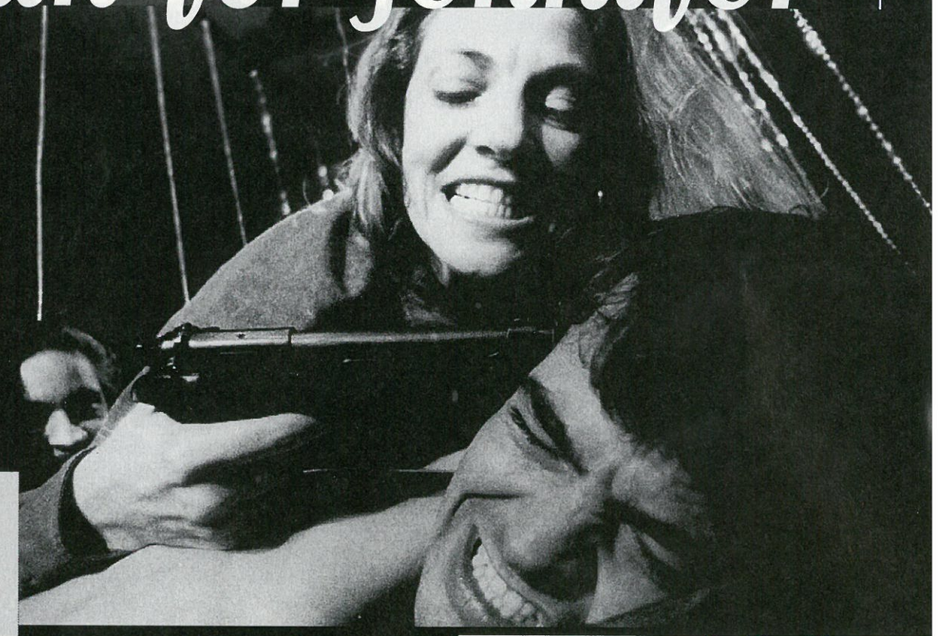
If you think that Asian action cinema has dealt all of the wild cards left up its sleeves, think again. Takeshi Ishii plays the action game with the finesse of a master and the aggressiveness of a young upstart with **Gonin**, a stunning picture that invites comparisons as quickly as it defies them. Picture the provocative characters of a John Waters film, a smattering of the surreal à la David Lynch, jolting John Woo-esque outbursts of violence, and the aesthetic sense of Ridley Scott and you'll have a good sense of Ishii's foundation. The dark action fantasy he builds on this, however, is something entirely his own that has created a stir both in Japan and around the world, including the United States where it has recently been released. The impressive cast boasts two of Japan's current cinematic megastars, "Beat" Takeshi Kitano (**Sonatine**) and Naoto Takenata (**Shall We Dance?**) Here at FantAsia, **Gonin** is the leader in our betting pool for Film Most Likely to Blow Everybody Away, and Takeshi Ishii will likely be added along with Woo, Ringo Lam, Takeshi Kitano, and Wong Kar-Wai to the list of great contemporary Asian filmmakers.

DIRECTOR
Takeshi Ishii

CAST
Takeshi Kitano
Naoto Takenaka

JAPAN
DISTRIBUTOR » SHOCHIKU CO. LTD.
JAPANESE VERSION WITH ENGLISH SUBTITLES

A Gun for Jennifer



"Vixen vengeance with a definite twist... A ball busting, heart stopping, eyeball searing romp from riot grrrls gone amok!"

—Carlo McCormick, *Paper* Magazine

DEBORAH TWISS & TODD MORRIS

This duo met in 1990, when both were working for a specialized TV ad company. Sharing a desire to make real movies, the two decided to join forces and direct their first film. **A GUN FOR JENNIFER**, inspired by the frustrations Twiss endured while working as a stripper to support herself, is the result of this collaboration. A controversial, feminist crime drama, **A GUN FOR JENNIFER** is the result of three years of work, and now people won't stop talking about it. Soon to be circulated in France, it makes regular appearances at film fests everywhere. Without a doubt, this won't be the last we hear of this pair.

Saturday, August 8 » 9:15pm

Fed up with the physical abuse she sustains day after day, a young woman kills her husband and leaves her small hometown in Ohio for New York, with the intention of starting a new life. Upon stepping off the bus she is attacked and dragged into an alley. She is about to be raped when when a gang of masked feminist vigilantes comes to her rescue and makes quick work of the thugs. The woman finds herself drawn into the nighttime activities of the gang, who have targeted the rapists, child molesters and other sex criminals fouling the streets of the city. Plunged into a world of vicious, bloody vengeance, she is torn between her rage and an inescapable sense of guilt.

Deborah Twiss and Todd Morris will be present for the screening.

USA
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ORIGINAL ENGLISH VERSION

DIRECTOR
Todd Morris

CAST
Deborah Twiss
Benja Kay
Rene Alberta
Veronica Cruz

A Gun for Jennifer is a descent into the heart of darkest urban filth, shot through at the same time with subversive, ironic humor. Distinguishing itself from the majority of American independent productions, this film deserves a wider audience for the serious, subversive themes it presents. Not unlike the early films of Abel Ferrara (notably **Ms 45** and **Driller Killer**, to which it pays tribute) **A Gun for Jennifer** is a black fantasy that rejects political correctness in it's exploration of a troubled America. For that reason, the film is still not distributed on this continent. A genre film that reinterprets the long-standing stereotypes of masculine heroism, **A Gun for Jennifer** has sent out shockwaves due to it's sexual role reversal. This is the film that America doesn't want you to see.

Home

DIRECTOR
Douglas Buck

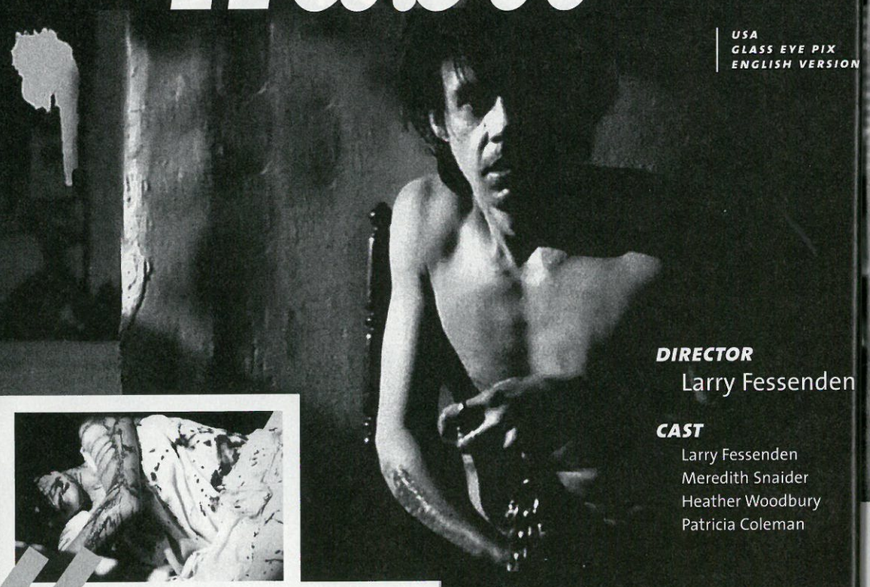
WITH
Gary Betsworth
Christine Caleo

A man holds his family close in a suburban fortress, trying to protect them as well as he can, but feels his grip on them slowly slipping away. Raised in a repressive, abusive home, he subjects his family to the suffocating result of his damging upbringing. As his inner demons overwhelm him, he tries to force religion onto his wife and child as a veil for their misery. He slowly begins to understand his final option... bring his family back from the abyss of outside influence, even if death is their only salvation.

HOME is the new short film from the director of **CUTTING MOMENTS**, the startlingly disturbing short film presented at FantAsia 97 last year. A subtle, tense and disturbing portrayal of one man's descent into his own private hell, **HOME** is filled with self-punishment, repression and, eventually, murder. Similar in tone to **CUTTING MOMENTS** in that it exposes the horror of respectable suburbia, this is a more gradual and less graphic picture, but is nonetheless just as compelling as its predecessor. A must-see for those who want to witness the work of a director who will be without a doubt someone to watch when he does his first feature.

25 MINUTES

Presented by Director Douglas Buck



The short film **Home** will be shown prior to **Habit**. Both films will be introduced by their directors.

Habit

The screening will be hosted by director Larry Fessenden.

USA
GLASS EYE PIX
ENGLISH VERSION

DIRECTOR
Larry Fessenden

CAST
Larry Fessenden
Meredith Snaider
Heather Woodbury
Patricia Coleman

Thursday, July 30 » 9:15pm

In the urban bowels of New York City, Sam is going through an emotional holocaust. A raging alcoholic, he's just broken up with his girlfriend and is dealing with the recent death of his father. He handles it all as best he can, continuously drinking himself into blissful oblivion, until he ventures out to a friend's party and meets Anna, a sensuous and quirky girl who it doesn't know anyone in the house. They speak for a while and he is utterly transfixed. Before he knows what's happening, Sam finds himself suddenly thrust into a relationship with this strange woman, his feelings for her intensifying seemingly without reason. They have constant bouts of hot, sweaty sex which usually culminate in her biting him sweetly and drinking his blood. As he spends increasingly more time with her, he realizes that he is becoming steadily detached from the world around him. The alcohol in Sam's bloodstream is no longer alone as it becomes replaced by a darker, older evil.

Habit is a moody, somber horror film about interpersonal dependence and the spiritual vulnerability that goes hand in hand with it. It is about the loss of self in love. It is also a haunting study of the instinctual need for addiction and its dull sparks of self-destruction. Indeed, it is a vampire film of a very different breed. Lyrically written and beautifully shot, this reinterpretation of a film Fessenden had initially shot on video seventeen years ago has been impressing the life out of critic's circles in every part of the world. It is a deeply personal form of cinema, film as honest, wounded introspection. Charles Bukowski once wrote that "love is a dog from hell." We think that Fessenden would agree.

"a sad and haunting film ... Fessenden is a talent to watch"
—Roger Ebert, *Chicago Sun-Times*

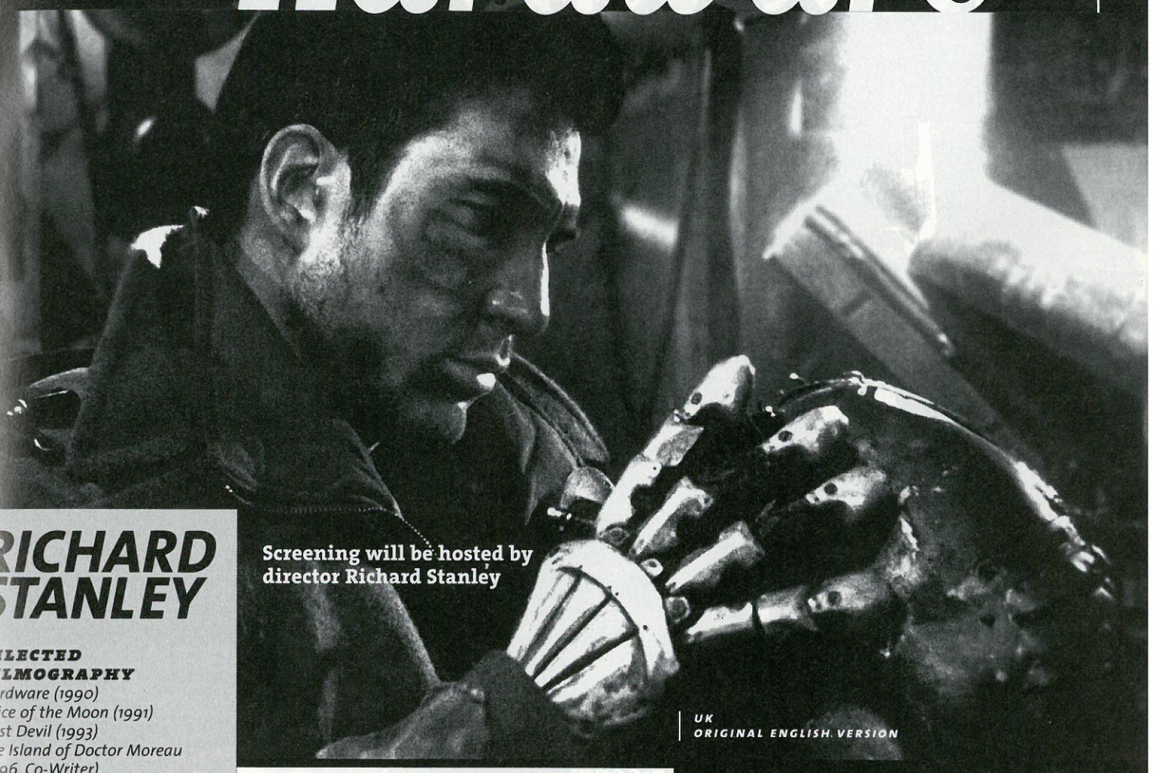
"...the most believable vampire flick I've ever seen."
—John Petrakis, *Chicago Tribune*

"Vivid ... As evocative of New York-style paranoia as BAD LIEUTENANT, ROSEMARY'S BABY, or TAXI DRIVER"
—Amy Taubin, *Village Voice*

"Literate, Funny, and creepier than anything you'll find at the multiplex, HABIT leaves you exhilarated!"
—Elizabeth Weitzman, *Interview*

Director's Cut

Hardware



Screening will be hosted by director Richard Stanley

UK
ORIGINAL ENGLISH VERSION

Thursday, August 6 » 7:00pm

RICHARD STANLEY

SELECTED FILMOGRAPHY
Hardware (1990)
Voice of the Moon (1991)
Dust Devil (1993)
The Island of Doctor Moreau (1996, Co-Writer)

Born in South Africa, Richard Stanley has, with his first two features, found himself on the edge of the genre, mixing poetic and dreamy visuals, brutal bursts of violence and aggressive political content. **HARDWARE**, his first film, was considered by many as one of the best science fiction horror films in years, and he has recently been in the news as the director who was unceremoniously thrown off the 1996 **ISLAND OF DOCTOR MOREAU** remake. At last year's edition of FantAsia, Richard Stanley presented his cut of **DUST DEVIL** to an enhusiastic audience.

In a post-apocalyptic near-future, the earth is a devastated ecological smokestack, marinated in radioactive pollution and populated with hardened communities of people without ambition. Moe, a soldier on leave from the Combat Zone, comes across most of a damaged, dismantled android which he takes home to his industrial artist girlfriend Jill. Big mistake. As it happens, the android—the M.A.R.K. 13—was constructed by the military as a sort of ultimate soldier, a machine whose sole purpose is to maim, mutilate and destroy any living thing on contact without hesitation or the slightest bit of provocation. Sure enough, it is still fully functional, albeit in broken pieces, and is left in an apartment complex among enough technology to rebuild itself for a new rampage.

Initially proposed as an **Alien** knockoff, **Hardware** emerged as a blast of psychedelic political hellfire from the fevered mind of first-time feature director Richard Stanley. Equal parts horror and hallucination, jam-packed with nods to Italian westerns and Giallo works, the film took action fans of the day by surprise by featuring intelligent characters who smoke dope and drop acid. Stanley targets the fears of technophobes and recreational drug users by featuring a monster that dispatches its victims with an injection that sends them on a lethal, euphoric deathtrip. Had the Gen X wave happened several years earlier it's clear that **Hardware** would have become a widespread youth classic. It is a shame that many have only discovered it on home video, as its colour-drenched visuals and pummeling soundtrack work best as a big screen experience. For its North American release, the film was trimmed of its bloodier moments and a number of the more hallucinatory images that were deemed too unsettling for the average U.S. filmgoer. FantAsia is proud to present Stanley's full-length director's cut, a hurricane of **Hardware** never before seen in this part of the world.

DIRECTOR
Richard Stanley

CAST
Stacey Travis
Dylan McDermott
John Lynch
William Hootkins

MUSIC
by Simon Boswell
Features music by PIL, MINISTRY and IGGY POP

殺手之王

Hitman

Tuesday, July 21 » 7:00pm

DIRECTOR
Allen Lam

CAST
Jet Li
Eric Tsang
Simon Yam
Gigi Leung

A vendetta escalates into an all-out Chinese-Japanese war after a rich Japanese entrepeneur is executed by a mysterious masked assassin. For a virtuoso of violence like the "God of Hitmen" it's a routine job, but once the deed is done he learns that his victim, having forseen his own demise, has left instructions that a hearty bounty be paid to whoever can unmask and eliminate the executioner. Soon enough word gets around the exterminator scene and an army of skilled killers are out to get their hands on the blood money. One of the hopeful hunters is Tai Feng, who has never killed anyone but who sees the bounty as an escape from a pit of financial despair. Sure enough, it's Tai Peng who chases down the assassin only to discover a bond of friendship with the man he has set out to destroy.

Released during the festivities of Chinese New Year, this latest Jet Li film is sure to sate the appetites of his hungry FantAsia fans. In a similar genre as **High Risk** (presented at FantAsia in 1996), this action comedy plays on the stereotypical Hong Kong gangster movie cliches. **Hitman** sits proudly among its contemporaries of modern heroic Hong Kong tales, a brand of commercial movies that can be tongue in cheek and deliver seriously awe-inspiring action at the same time. Compared to Hollywood's narcissitic, muscle-bound, macho heros, Jet Li here wins over his audience with an artful grace and a heart full of humility. Fans and newcomers to Li's brand of entertainment can look forward to great fight scenes featuring an array of strange hitmen of comic-book inventiveness. **Hitman** is exactly the kind of quality escapism Hong Kong has up for offer and is another refreshing antidote to the brand of Hollywood entertainment we can expect to be oppressed with this summer.

HONG KONG
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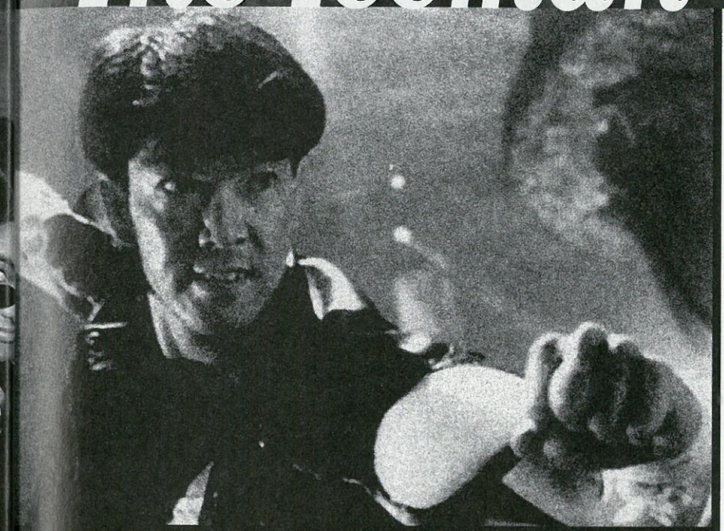
CANTONESE WITH ENGLISH SUBTITLES

急凍奇俠

The Iceman Cometh



Monday, July 13 » 7:00pm

DIRECTOR
Clarence Ford

CAST
Yuen Biao
Yuen Wah
Maggie Cheung
Elvis Tsui
Stanley Fung
Lam Chung

During the Ming Dynasty, Fong Sau-Ching is an Imperial guard on a mission to save his honor by bringing in Fung San, a despicable criminal on every level: traitor to his emperor, theif, rapist, and murderer. On the trail of his quarry, Fong soon discovers his opponent to be a skilled, aggressive martial artist who counters him at every turn. During a pitched battle, the two warriors are flung 300 years into the future by a mystical device, materializing on a snowy mountaintop. Their battle rages on down the powdery alpine slope until both collapse under the icy barrens. Their frozen bodies are discovered by a scientific research team, brought back to Hong Kong, and reanimated. The criminal Fung finds much to like in the crepulant decadence of modern life, while the heroic Fong has a more difficult time adapting to his strange new world. A hooker (yes, with a heart of gold) takes Fong under her wing and helps him adapt until he finds Fung, now a high-ranking member of a powerful triad, armed to the teeth and ready for mayhem. Inevitably, their centuries-old battle begins again, as Fong must stop his enemy from returning to the past armed as an invincible 20th century warrior.

Whew! There's a lot going on in this time-jumping B-movie that is sure to bring squeals of glee to fans of the Highlander films. It also has a lot in common with **Time After Time**, the Malcolm McDowell sci-fi story of H. G. Wells' chronology-defying pursuit of Jack the Ripper. **The Iceman Cometh** is a rare solo moment in the spotlight for the talented Yuen Biao, normally associated with and sometimes overshadowed by his two Peking Opera "brothers," Jackie Chan and Samo Hung. On his own, his dramatic and physical talents really shine through and prove once and for all that Biao has the energy and conviction to carry an exciting action movie. For fans of Hong Kong's more outrageous indulgences in excessive, overblown storytelling, this big-screen comic book is an essential entry to the genre.

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FRIDAY, JULY 10

gala
7:00 Enter the Dragon » HK/US » [AA]
9:20 PI (π) » US » [R]
11:20 Naked Killer » HK » [R]

SATURDAY, JULY 11

2:00 Return of the Demon* » HK » [R]
4:00 Zu: Warriors from the Magic Mountain » HK » [AA]
7:00 The Bride with White Hair » HK » [R]
9:15 Full Alert » HK » [R]
11:25 Intruder » HK » [R]

SUNDAY, JULY 12

2:00 Naked Killer » HK » [R]
4:00 Autumn's Tale » HK » [AA]
7:00 Tiger Cage » HK » [AA]
9:15 Lawyer Lawyer » HK » [AA]

MONDAY, JULY 13

7:00 The Iceman Cometh » HK » [AA]
PREMIERE!
9:30 Talos the Mummy » US » [R]

TUESDAY, JULY 14

7:00 The Devil Rides Out » UK » [AA]
9:15 The Blade » HK » [R]

WEDNESDAY, JULY 15

7:00 Born to Defense » CHINA » [AA]
9:15 The Blacksheep Affair » HK » [R]

THURSDAY, JULY 16

7:00 Royal Warriors » HK » [R]
PREMIERE!
9:15 99.9 » SPAIN » [R]

FRIDAY, JULY 17

7:00 Crippled Avengers » HK » [AA]
9:15 The Killer (uncut) » HK » [R]
12:00 The Longest Nite » HK » [R]

SATURDAY, JULY 18

2:00 The Killer (uncut) » HK » [R]
5:00 The Bride with White Hair » HK » [R]
7:15 *Lucio Fulci's Zombie » ITALY » [R]
PREMIERE!
9:20 Dame Algo » SPAIN » [R]
11:40 Angst » GERMANY » [R]

SUNDAY, JULY 19

4:00 Repeat Screening TBA
7:00 Rouge » HK » [AA]
9:10 Eastern Condors » HK » [AA]
11:20 Killer Condom » GERMANY » [R]

MONDAY, JULY 20

7:00 Legacy of Rage » HK » [AA]
PREMIERE!
9:00 Drive » US » [R]

TUESDAY, JULY 21

7:00 Hitman » HK » [AA]
9:15 Beast Cops » HK » [AA]

WEDNESDAY, JULY 22

7:00 Drunken Master 2 » HK » [AA]
9:20 Martial Arts of Shaolin » HK » [AA]

THURSDAY, JULY 23

7:00 Ghidrah the 3-Headed Monster » JAPAN » [AA]
9:00 Airbag » SPAIN » [R]

FRIDAY, JULY 24

PREMIERE!
7:00 Airborne » CANADA » [R]
9:20 Bodyguard from Beijing » HK » [AA]
11:30 Evil Dead's Trap » JAPAN » [R]

SATURDAY, JULY 25

2:00 Repeat Screening TBA
4:00 Repeat Screening TBA
7:00 The Odd One Dies » HK » [AA]
9:00 Last Hero in China » HK » [AA]
11:15 Street Trash » US » [R]

SUNDAY, JULY 26

4:00 Repeat Screening TBA
7:00 Encounter of the Spooky Kind » HK » [AA]
9:15 Ashes of Time » HK » [AA]
11:30 Black Mask » HK » [AA]

MONDAY, JULY 27

7:00 Repeat Screening TBA
9:15 Once Upon a Time in China and America » HK » [AA]

TUESDAY, JULY 28

PREMIERE!
7:00 The Gingko Bed » KOREA » [R]
9:15 Deadbeat at Dawn » US » [R]

WEDNESDAY, JULY 29

PREMIERE!
7:00 Short Film Festival » INT » [R]
9:15 Drunken Master 2 » HK » [AA]

THURSDAY, JULY 30

7:00 Repeat Screening TBA
9:15 Habit » US » [R]

FRIDAY, JULY 31

7:00 Black Angel » JAPAN » [R]
9:30 As Tears Go By » HK » [R]
11:40 Viva Erotica » HK » [R]

SATURDAY, AUGUST 1

2:00 Repeat Screening TBA
4:00 Repeat Screening TBA
7:00 Laser Hawk » CANADA » [AA]
9:15 The Prodigal Son » HK » [AA]
11:30 Run and Kill » HK » [R]

SUNDAY, AUGUST 2

2:00 Repeat Screening TBA
4:00 Master of the Flying Guillotine » HK » [R]
7:00 Makaraga » JAPAN » [AA]
9:15 *UFO: The Movie » UK » [AA]

MONDAY, AUGUST 3

7:00 Walk In » HK » [AA]
9:20 Righting Wrongs » HK » [AA]

TUESDAY, AUGUST 4

7:00 Kung Fu Cult Master » HK » [AA]
PREMIERE!
gala 9:20 Phantasm: OblIVion » US » [R]

WEDNESDAY, AUGUST 5

7:00 D.A.N.G.A.N. Runner » JAPAN » [AA]
9:00 Red to Kill » HK » [R]

THURSDAY, AUGUST 6

7:00 Hardware » UK » [R]
9:20 Roujin Z » JAPAN » [AA]

FRIDAY, AUGUST 7

7:00 Swallowtail Butterfly » JAPAN » [AA]
10:00 Gonin » JAPAN » [R]
12:20 The Island » HK » [R]

SATURDAY, AUGUST 8

2:00 Repeat Screening TBA
4:15 Repeat Screening TBA
7:00 Black Jack » JAPAN » [AA]
PREMIERE!
9:15 A Gun for Jennifer » US » [R]
gala 11:30 Wife to be Sacrificed » JAPAN » [R]

SUNDAY, AUGUST 9

2:00 Repeat Screening TBA
4:15 Jungle Emperor Leo » JAPAN » [F]
PREMIERE!
7:00 Dentist 2 » US » [R]
gala 9:20 John Carpenter's Vampires » US » [R]
11:40 ***Closing Night Party***
12:30 ***Awards Ceremony***

** Info about movies with no description in the programme is available on the web site or at the Bloor Cinema*

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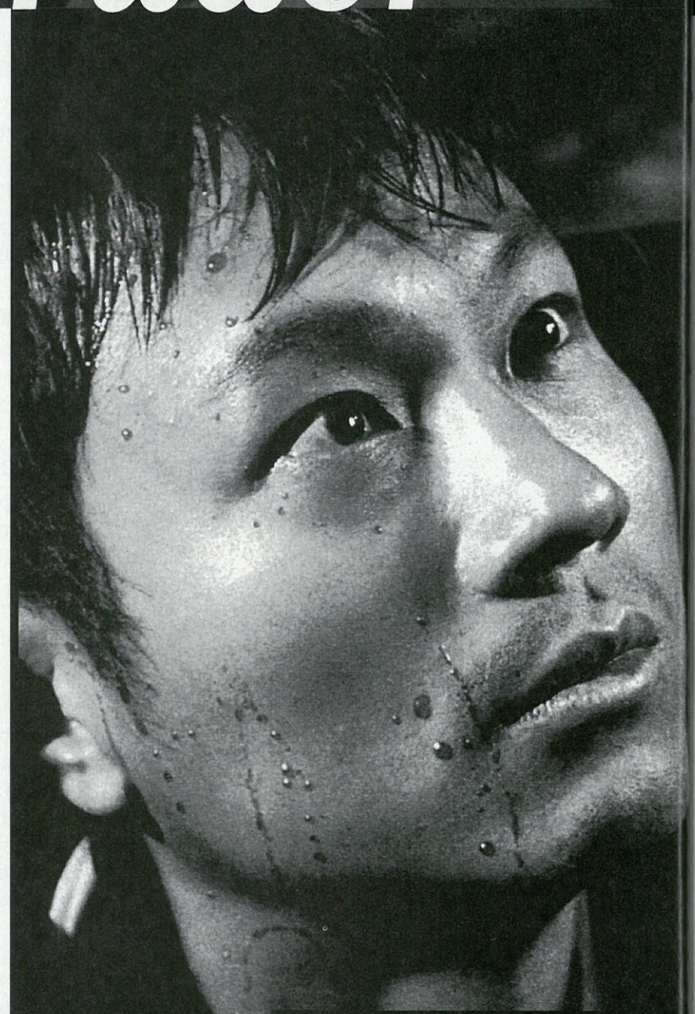
恐怖雞

Intruder



A psychopathic seductress murders a Chinese prostitute in a diabolically cold and calculated fashion. After dismembering and scattering the corpse of her victim, the young woman disguises herself and flees to Hong Kong. Using her new identity to obtain a work permit, she embarks on satiating her twisted desires and calls for her husband, a handless criminal from China, to join in her escapades. Driven by a passionate, murderous obsession, she kidnaps a man and renders him helpless by breaking both of his legs. Helpless and bound to a wheelchair, her victim can only languish in his apartment, the subject of her malicious whims, having no idea the further horror that awaits him: that his very hands hold the fingerprints that she plans to offer to her arriving husband to fool the immigration officials. A brief ray of hope shines on his situation when his family drops in unannounced, but they must confront the murderous rage of the kidnapper. At the same time, the husband arrives in Hong Kong, eager to reap the fatal fruits of his wife's industrious labour.

Hitchcock and Hong Kong collide in Intruder, a film that was a surprising standout in it's gory genre. Leaving behind the cheap, absurd humour that usually accompanies the typical Hong Kong treatment of such exploitative subject matter, the film distinguishes itself from many cheaper productions with its style and capable cast, especially **Beyond Hypothermia**'s Wu Chien-lien in the lead role. In a very different case of counter-typecasting, she manages to pull off an evil antihero on a par with the giants of the genre (Anthony Hopkins in **Silence of the Lambs**, or Anthony Wong in **Untold Story**) but with the grace and style of a cinematic beauty. She easily outdoes any of Hollywood's femme fatales in terms of destructive determination. A claustrophobic, paranoid commentary that magnifies many Hong Kong residents' feelings about immigrants from mainland China from two of the city's renowned film makers, Johnny To (**Lifeline, The Heroic Trio**) and Wai Ka-Fai (**Peace Hotel, Too Many Ways to be Number One**).

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Saturday, July 11 » 11:25pm

DIRECTOR
Tsang Kan-Cheung

CAST
Wu Chien-Lien
Lai Yiu-Cheung
Moses Chan
Wong Man-Wai

The Island

DIRECTOR
Po-Chih Leong

CAST
John Sham
Helen Au
Amy Kwok
Kitty Ngan
Ronald Wong
Chan King

Friday, August 7 » 12:20am

Geography teacher Mr. Cheung takes his students on a camping trip on an island where he used to spend his youth. The island is deserted except for three brothers eager to find a virgin bride to keep the family's bloodline going (sterility and impotence are suggested), fulfilling the final wish of their late mother. Running a small provisions store on the island, they come into contact with the teacher and his students. After a harmless comment by one of the girls that she'd marry for a chocolate bar, the brothers begin a relentless attack on the helpless innocents, forcing Cheung and his students to barricade themselves in an abandoned house by the beach. In the morning, a boat is due to return them to Hong Kong. However, daylight and rescue are still many hours away.

HONG KONG
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The Island is a chilling, nightmarish vision that that draws from American thriller influences such as **Psycho**, **Deliverance**, **Texas Chainsaw Massacre** and **Straw Dogs**. Following the "survival of the fittest" theme, director Leong entraps the audience in a frantic race for daybreak. When night falls, he and his students become prey as defenseless as the crabs and urchins living around the island they had inspected in the safety of daylight. What sets this film apart from a US stalker movie is the innocence of its victims, both in age and morality, as opposed to the horny, "immoral" US teens who become slasher fodder. The atmosphere of summer holiday terror is captured beauifuly thanks to the talents of cinematographer Poon Hang Sang, who won the Special Kodak Award for cinematography at the Fifth HK Film Awards for **The Island**.

JOHN SHAM

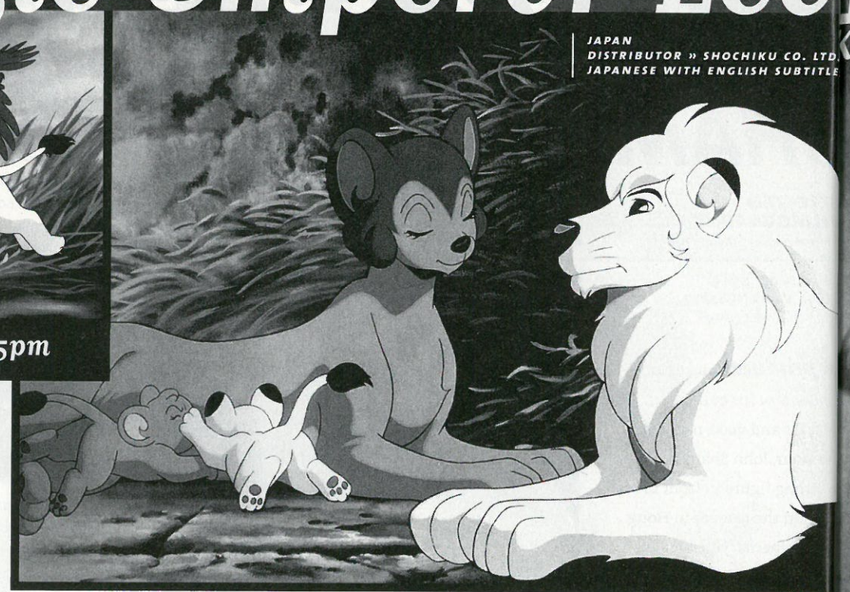
SELECTED FILMOGRAPHY
Winners and Sinner (1983)
Wheels on Meals (1984)
Yes, Madam (1987)
I Love Maria (1988)
King of Chess (1991)

A producer and actor known for his curly hair, glasses and good-natured humour, John Sham has been a strong figure in front of and behind the camera in Hong Kong cinema. Educated in both Hong Kong and the United States, he embarked on a career as a performer but became the editor of the popular Hong Kong publication City Magazine. In 1983, he became associated with entrepreneur Dickson Poon (who soon married action star Michelle Yeoh), who suggested he join him and Sammo Hung to start a production company, D&B films. After a series of successful productions including **HONG KONG 1941** (1984), **YES, MADAM, THE ISLAND** (1985), **LEGACY OF RAGE** (1986), and **FINAL VICTORY** (1988), Sham branched off in 1986 to start a new company, Maverick Films Ltd. and produced **PEOPLE'S HERO** (1987), **I LOVE MARIA** (1988) and **JUST HEROES** (1989). Sham has been an active player in Hong Kong's democracy movement.

ジャングル大帝レオ

Jungle Emperor Leo

Sunday, August 9 » 4:15pm



JAPAN
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JAPANESE WITH ENGLISH SUBTITLE

At the foot of the mysterious Moon Mountain lives a white lion named Leo, ruler of the jungle. Leo lives happily with his two children, Lune and Lukio and the other animals. All is peaceful until one day when a ruthless treasure hunter and his group come to the jungle in search of the Moonlight Stones. Only concerned with making money, the humans have absolutly no regard for the animals living at the foot of Moon Mountain. The animals are opposed to the intruders suddenly storming their jungle. Meanwhile, Leo's wife Laia catches a contagiuous disease which has been spreading throughout the jungle and dies. Luckily, an old man comes to save the jungle's animals from extinction with a special serum. In gratitude, Leo decides to become a guide for the humans who save them by risking his life on Moon Mountain.

Osamu Tezuka (1928-1989) is often called "the God of Manga" in Japan, in reference to his prolific work in comic books. In 1963, already a succesful artist, he pionneered the field of Japanese tv animation with **Astro Boy**, the first animated series ever produced in Japan. His work illustrating various aspects of life and the world we live in became an enormmous succes. The first adaptation of his famous manga, **Jungle Emperor Leo**, was co-producted with American network NBC and depicted the adventures of Kimba (Leo) as a young cub. Although a hit on American television, Tezuka produced his own series in Japan featuring an adult Leo with all the environmental themes that were dear to his heart. Inspired by this magical and thoughtful 1969 series, the Shochiku and Tezuka production companies collaborated on an ambitious big screen version of Leo's adventures in 1997. All efforts has been made to carefully consider and comply with the intentions of the late Osamu Tesuka, a man whose work gave much joy to the world.

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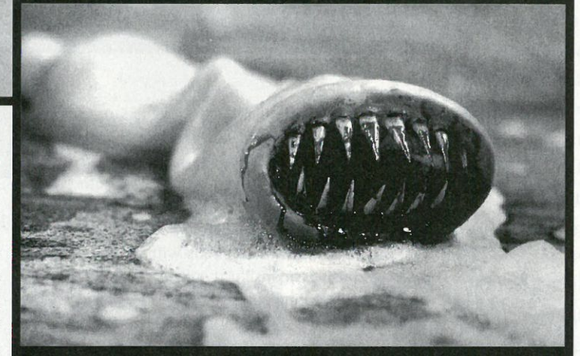
Killer Condom

(Condom Des Grauens)

DIRECTION
Martin Walz

CAST
Udo Samel
Peter Lohmeyer
Iris Berben
Marc Richter



Sunday, July 19 » 11:20pm

In the sprawling metropolis of New York, a new terror reigns, one far more lethal than any gang, mugger or rapist. Mutant condoms are being distributed throughout the underbelly of the city, ravenous rubbers that grow teeth once put on and mercilessly castrate their victims as they are about to get some lovin'! No one seems to believe the story, until gay detective Luigi Mackeroni tries to get a little off-duty distraction with a young hustler inside a seedy motel and has his prophylactic turn into a monster and eat his left testicle! After a narrow escape, it now becomes personal for Mackeroni, who starts to follow a bloody trail of pain and lost testosterone that leads to a cult of mad scientists hell-bent on cleaning up New York far more than current Mayor Guiliani could ever dream of doing. A hilarious and surprisingly light-hearted romp through New York's drag queens, rent boys, cynical cops, screaming prostitutes, unhappy genitals, and caring relationships is the cinematic original that is The Killer Condom.

Based on Ralph Konig's best-selling German comic book of the same name, **Killer Condom** was picked up by Lloyd Kaufman's notorious Troma Studios after playing successfully at film festivals around the world, even as an official selection at the Berlin Film Festival. Featuring "creative consulting" by, of all people, H.R (**Alien**, **Species**) Giger and special effects by infamous cult director Jorg (**Nekromantik**) Buttgereit, **Killer Condom** delivers what could be best described as a flippant fantasy-comedy, like a gay Steven Spielberg cop movie with castrations and hairy Italians. Starring Udo Samel of **Far Away, So Close**, this wacky jab at the detective film is also set in a Teutonic version of New York where every resident mysteriously speaks German! A must-see for fans of comedic horror.

GERMANY
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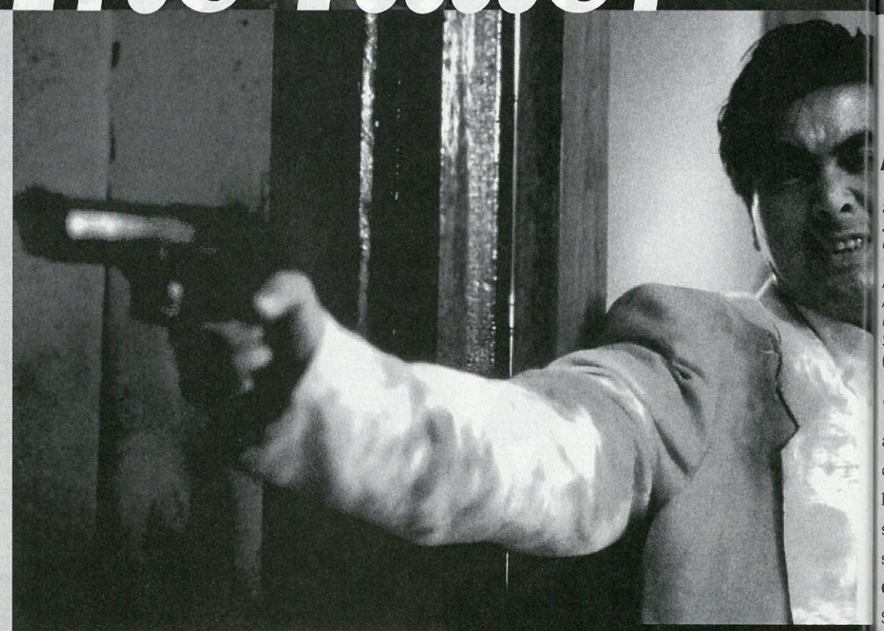
喋血雙雄

The Killer

Long Version



SHING FUI-ON

SELECTED FILMOGRAPHY
My Flying Wife (1990)
Blue Jean Monster (2990)
Erotic Ghost Story 3(1993)
Walk In (1997)

Discovered by actor / director Danny Lee, Shing Fui-On is known for his fearsome face. which he has used to build a career playing thuggish triad leaders and hitmen. His nickname is "Big Silly Head," and he has generated his share of hisses and hatred from fans after dispatching heartthrobs like Andy Lau and other screen idols, prompting a television appearance, surrounded by models, singing "I'm Ugly, but Very Gentle." In his own words: "I'm the ugliest of all my siblings, but I never blamed my parents. In fact, it's a blessing in disguise, because it sets me apart."

Friday, July 17 » 9:15pm
Saturday, July 18 » 2:00pm

A professional killer sits in a chapel reassessing his career and decides his days of murder-for-hire are over. Remorseful over accidentally blinding a singer, Jennie, in a nightclub shootout, Jeff decides to take one final contract to pay for the young woman's cornea operation before packing up his guns. His gangland contact sets him up with the job, a hit on a corrupt businessman, but the agent has no intention of paying the retiring gunman whose life is now forfeit. When the hit goes awry, Jeff finds himself the target of not only the mob, but the determined Inspector Li who is as talented a detective as Jeff is an assassin. Like two master chess players, the cop and the hit man counter each other's cunning strategies until the mob makes it's move on Jeff. Soon, the two men forge an alliance based on their shared sense of honour to combat the unstoppable onslaught of Hong Kong's most powerful triad and to save Jennie, the innocent woman caught in the middle of a titanic battle.

For many North Americans, this film has served as an introduction to contemporary Asian action cinema. Cited as an influence by Quentin Tarantino, Roberto Rodriguez, and a host of other young directors, **The Killer** is arguably second to none in terms of the impact of Hong Kong cinema on the West in the last decade, ensuring a place for both director John Woo and star Chow Yun Fat in Hollywood years later. Woo forged this operatic masterpiece by drawing on several influences from around the world. The story is a structural remake of French filmmaker Jean-Pierre Melville's **Le Samourai** (1978), the dialogue is reminiscent of Sam Peckinpah's outlaw Western anti-heroes, and even some of the gunplay is inspired by Mad Magazine's Spy vs Spy. Woo went on to pay homage to his own film, recalling **The Killer**'s epic finale in the chapel shootout scene of his 1997 Hollywood film, **Face/Off.** If you haven't seen this classic masterpiece of melodramatic crime cinema, it is required viewing as a turning point in pre-recession Hong Kong movie history. For those of you familiar with **The Killer**, FantAsia is presenting the long version, with thirty minutes of additional footage released only in Taiwan.

DIRECTOR
John Woo

CAST
Chow Yun-Fat
Danny Lee
Paul Chu
Sally Yeh
Kenneth Tsang
Shing Fui-On
Tommy Wong

HONG KONG
CANTONESE WITH ENGLISH SUBTITLES

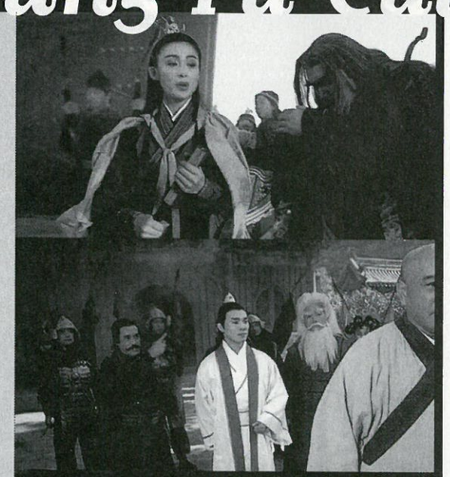
倚天屠龍記之魔教教主

The Kung Fu Cult Master

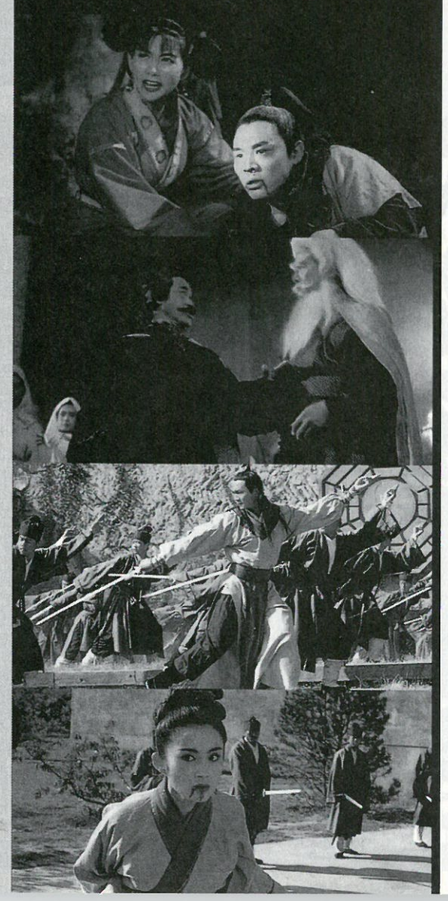
CHEUNG MAN

SELECTED FILMOGRAPHY
God of Gamblers (1989)
The Swordsman (1990)
All for the Winner (1990)
A Chinese Legend (1991)
Fight Back to School (1991)
Sword Stained With Royal Blood (1993)

This famous Hong Kong actress of the 80s and 90s specializes in romantic roles. She has played the love interest of some of Hong Kong's biggest stars, from Chow Yun-fat in the **GOD OF GAMBLERS** series, to Stephen Chow in the **FIGHT BACK TO SCHOOL** films, not to mention Andy Lau in Lee Rock (1991), and Gong Li in **SEMI-GODS AND SEMI-DEVILS** (1994). After appearing in over 150 films, Cheung Man has decided to spend less time in front of the camera and instead has devoted herself to producing films.



Tuesday, August 4 » 7:00pm



Legend speaks of two highly-coveted swords which once belonged to a revered martial arts master. One their blades are inscribed the secrets of the warrior's art. These magic blades and their sacred texts are said to render invincible whoever wields them. Throughout Ancient China, numerous warring factions clash in their efforts to find the swords and dominate the world of war. The two main rivals are the monks of the Shaolin school and the "Evil Sect," an outlandish horde of freakish fighters with unnatural powers. They go by names like "Master No-Mercy," "Master Green Bat," and "The Purple Dragon," and each has vowed to fight for supremacy at any cost, even death. After years of fighting and bloodshed between the two clans, it is finally decided to send representatives from each side over to the other. Flying in the face of great personal risk, two rival disciples meet and fall in love. From their union, a son is produced who is orphaned when an assassin murders his parents in cold blood. The child grows up with a thirst for vengeance and his adventure begins, a titanic quest for peace and justice that will see him flying through the air fighting powerful enemies while armies battle at their feet.

DIRECTOR
Wong Jing

CAST
Jet Li
Chingmy Yau
Cheung Man
Samo Hung
Elvis Tsui
Francis Ng
Ngai Sing
Richard Ng
Leung Ka-Yan
Gigi Lai

Kung Fu Cult Master is adapted from the writings of Chinese author Jin Hong, the man credited for popularising the heroic fantasy "cape and sword" martial arts genre that became a staple of the HK film industry in films like **Savoiur of the Soul** and the **Swordman** series. In the hands of director Wong Jing, renowned for his crowd-pleasing and energized commercial filmmaking, this film is an orgy of imaginative, supernatural martial arts that has gone on to become a minor cult classic for kung-fu film fans in Western culture. When you see for yourself the logic-defying aerial combat sequences, you'll know why. As it was also adapted from a television series, the setup of the main story moves along at a fantastic pace, so don't worry if you feel a little left behind. **Kung Fu Cult Master** was one of no less than seven films the prolific Wong Jing made in the same year, along with another Jet Li vehicle, **The Last Hero in China,** a testament to the vast differences between the production philosophies between Hong Kong and Hollywood. This is a great opportunity to introduce the unfamiliar to this brand of Chinese action fantasy, and a highlight for fans of the genre.

HONG KONG
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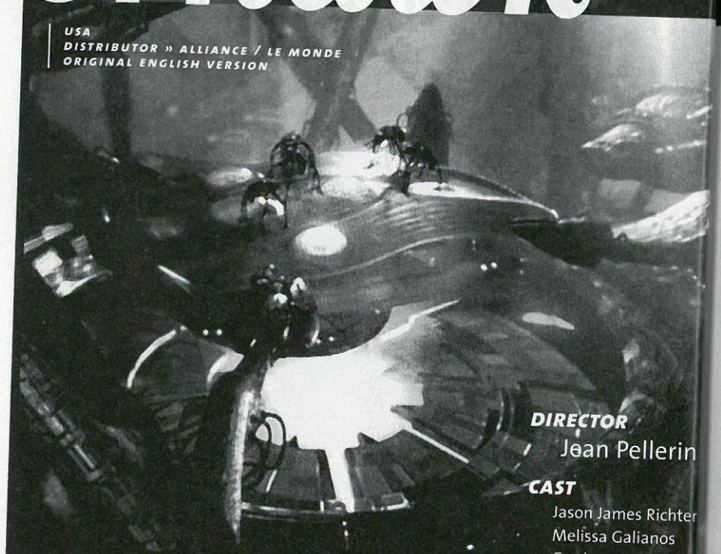
CANTONESE WITH ENGLISH SUBTITLES

Laserhawk



USA
DISTRIBUTOR » ALLIANCE / LE MONDE
ORIGINAL ENGLISH VERSION

250 million years ago a carnivorous super-species known as Aractoids introduce life to a new planet—Earth. They plan to return in the future to harvest this crop called humans. But a crew of intergalactic peace-keepers pursues the aliens in the space ship Laserhawk, but are ambushed. The ship crashes in the sea as the crew perishes. A quarter of a billion years later, UFO-obsessed teenagers Zack and Cara begin to experience clear memories of the Laserhawk's crash and the intentions of the Aractoids. Goaded by the strange visions, the encouragement of a prophetic comic book writer, and a nut in a loony bin, the two teens set out to find Laserhawk and continue the intergalactic Battle of the Species in a spectacular, explosive spaceship dogfight.

A brand new sci-fi flick for the early teen set, **Laserhawk** promises to deliver "stunning visual effects and a pulsing, cutting-edge soundtrack" according to the advance word. Whatever the dressing, its a good old-fashioned space opera yarn: must save planet, prevent population from being eaten like so many 99-cent cheeseburgers. Jason James Richter (**Free Willy**) leaves the whale behind and teams up with another giant of the big screen, namely Mark Hamill (**Star Wars**).

DIRECTOR
Joan Pellerin

CAST
Jason James Richter
Melissa Galianos
Gordon Currie
Mark Hamill

Saturday, August 1 » 7:00pm

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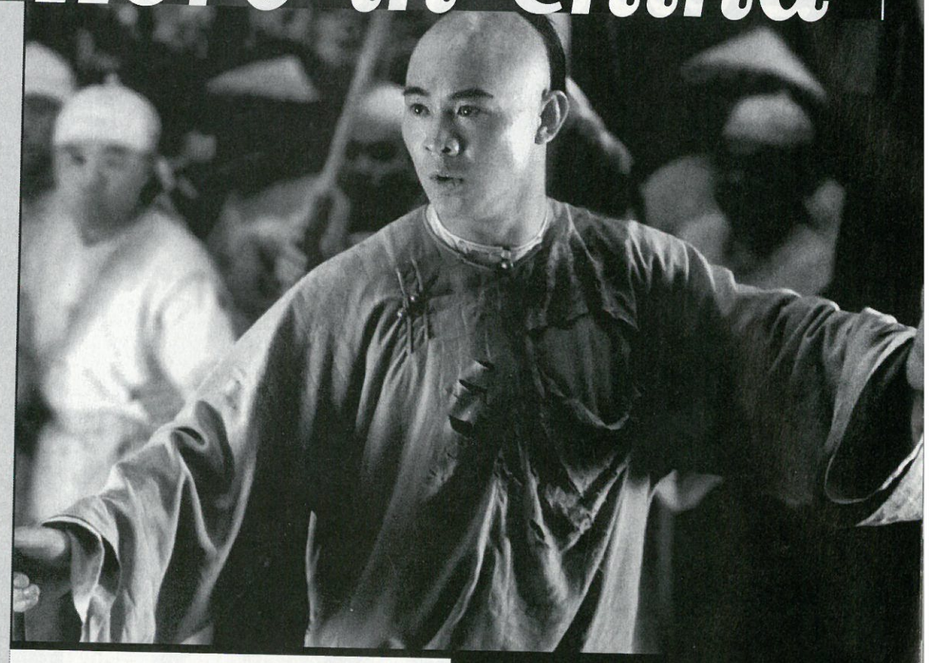
鐵雞鬥蜈蚣

The Last Hero in China



WONG FEI-HONG

The Wyatt Earp of Hong Kong legend, the story of Wong Fei-Hong has persisted in Chinese literature and cinema sice the turn of the century. Like Earp, his exploits from 1847 to 1924 were detailed and exaggerated by tabloid writers at the close of the Chinese Empire. He was a scholar and a healer as well as a fighter, and spent his life defending the oppressed from colonization and oppression. A master of many kung fu styles like drunken boxing, the no-shadow kick, and the lion dance, Wong passed down his skills through his martial arts school and the lineage can be traced to many of Hong Kong's current film stars. The first screen appearance of the character was in 1949s **THE MAGNIFICENT BUTCHER**, the story of Wong's favorite student Lam Sai Wing, whose own student, Liu Chan starred in the lead. Wong was played by Kwan Tak-Hing, who went on to star in no less than fifty-nine WFH films over two decades. The character endures thanks to the efforts of Hong Kong's two biggest martial arts stars: Jackie Chan (in **DRUNKEN MASTER 1 & 2**) and Jet Li (**ONCE UPON A TIME IN CHINA 1-6, LAST HERO IN CHINA**).

Saturday, July 25 » 9:00pm

DIRECTOR
Wong Jing

CAST
Jet Li
Cheung Man
Dicky Cheung
Natalis Chan
Leung Ka-yan
Gordon Liu
Anita Yuen
Yuen King-tan

Nothing is working out for the brave, stoic Wong Fei-Hong, who must relocate his martial arts school when he cannot pay the rent. On the one hand, the new location is dangerously close to the House of Heong Chi Goon; a lavish bordello that threatens to erode the discipline of his students. On the other hand, he discovers an evil criminal conspiracy perpetrated by a corrupt government official and an unscrupulous Buddhist monk. Their scheme is to kidnap young girls from the region, in order to sell them into prostitution in Southeast Asia. When Wong threatens to disrupt their plans, the villains decide to organise a dragon dance competition, with the intention of getting rid of Wong with a strange, thousand-footed dragon of their own design. Wong is defeated and to preserve his honor, he decides to close his school and leave the city. During his exile he is taken in by a peasant family that helps him perfect a new fighting technique that will permit him to face his enemies and their diabolical invention. Thus, a new competition is arranged...

After his unamiable parting of ways between Film Workshop studios and director Tsui Hark, Jet Li chose to temporarily put aside the **Once Upon A Time In China** series, but not the famous hero Wong Fei-Hong, the character that made him famous. For this occasion Li enlisted the director Wong Jing, and the two friends decided to take liberties with the character that were previously impossible. Light years from the traditional rigidity in previous film depiction of the character, **The Last Hero in China** is a parody that appropriates Wong Fei-Hong with total irreverence, demystifying him and adapting him to the Hong Kong postmodernism of the 1990s. A flamboyant and over-the-top concoction, loaded with thrilling, creatively choreographed fight scenes, this film provides a chance to see a different side of Jet Li free of the stiff constraints of traditional martial arts cinema.

HONG KONG
DISTRIBUTOR » FAR EAST THEATRE
CANTONESE WITH ENGLISH SUBTITLES

Lawyer Lawyer

CHINGMY YAU

Chingmy Yau is arguably Hong Kong's most prolific actress. Her most famous role to fans in the West is still her turn as an alluring assassin in Clarence Ford's **NAKED KILLER** (1992), where she uses her undeniable charms to their full extent. Ever aware of the danger of becoming trapped in exploitation cinema, she has gone to great lengths to ensure that she takes on a diversity of roles with some of Hong Kong's bets talents. A longtime protege of filmmaker Wong Jing (**HIGH RISK**), she has starred alongside Jackie Chan in **CITY HUNTER** (1993), Jet Li in **NEW LEGEND OF SHAOLIN** (1994), and Chow Yun-Fat in **GOD OF GAMBLERS' RETURN** (1994).

Sunday, July 12 » 9:15pm

In the Canton province at the end of the 19th century, Chow is a lawyer who makes it a matter of honour to elevate his humiliating and sometimes destructive practical jokes to an art form. His performances are known by all, notably the thieves of the region who seek to avenge themselves the numerous humiliations suffered courtesy of Chow's sense of humour. With his wife exiled for secretly studying the law, Chow has free rein to indulge in his mischievous habits, including the seduction of numerous beauties from the surrounding villages. All the while, he delights in tormenting his loyal and devoted servant, Ho-Fan, whom he openly humiliates in front of Ho-Fan's coveted lady. When Ho-Fan finally decides enough is enough, the tormented aide packs his bags and flees to Hong Kong. Upon his arrival in the bustling city, the country bumpkin is implicated in a murder case and jailed without so much as a question as to his innocence. It is up to Chow to save him, and he sets off for Hong Kong with his new assistant, his recently returned, modernized wife who has studied not only the law, but fashion and design, and isn't taking any crap from her husband any more!

HONG KONG
DISTRIBUTOR » LS ENTERTAINMENT
CANTONESE WITH ENGLISH SUBTITLES

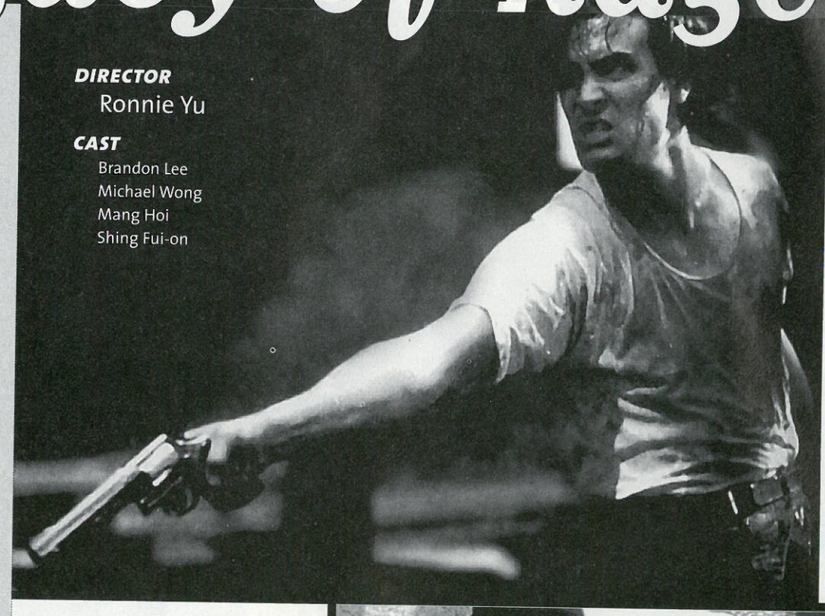
Stephen Chow is back in fine form and in the familiar territories of the judicial system and traditional China. **Lawyer Lawyer** (by no means a retelling of Jim Carrey's **Liar Liar**, as the title suggests), shows Chow's talent at being a non-stop comedy machine as he takes pot shots at his favourite sacred cows... authority figures. His humour here is much more aggressive and unexpected than in his previous efforts, and the irreverance he directs toward legal bureaucracy and British colonialists is as scathing as ever. **Lawyer Lawyer** is rife with a sense of anarchy and free spirit, as the production was much more open and allowed for limitless improvisation on the part of its talented cast. The result is a successful experiment in comedy that transcends language barriers. If you have marveled to the works of Steve Martin, Peter Sellers, Roberto Benigni, or Charlie Chaplin, then surely Stephen Chow will find an honored place among the ranks of the few performers who can make the world laugh.

DIRECTOR
Joe Ma

CAST
Stephen Chow
Eric Gott
Karen Mok
Chingmy Yau
Bowie Lam
Wyman Wong
Lee Kin-Yan
Paul Fonoroff

龍在江湖

Legacy of Rage

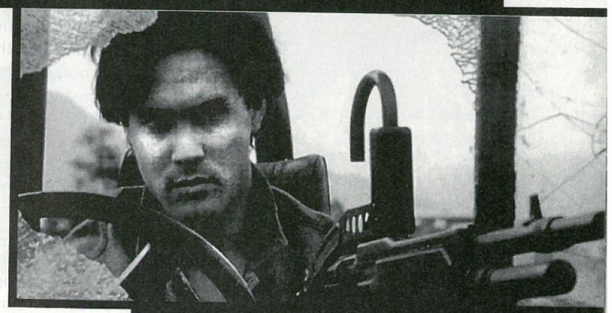


BRANDON LEE

Born in California, Bruce and Linda Lee's son Brandon studied at the Actor's Studio in New York and began a career with the New Theatre Company. He studied Jeet Kun Do under two of his father's students, Dan Inosanto and Ted Wong, before making his television debut in 1986 with David Carradine in **KUNG FU**, a television movie that revisited a 70s series his father had been considered for. That same year he made **LEGACY OF RAGE**, his first film, in Hong Kong and went on to star in a number of action films from the mediocre (**LASER MISSION**) to the more respected (**SHOWDOWN IN LITTLE TOKYO**, **RAPID FIRE**). In 1993 he was cast in a promising role as James O'Barr's popular goth-rock superhero **THE CROW**. An accident on set ended both his career and his life when an improperly-cleaned gun, loaded with blanks, discharged a scrap of metal lodged in the barrel.

DIRECTOR
Ronnie Yu

CAST
Brandon Lee
Michael Wong
Mang Hoi
Shing Fui-on



Monday, July 20 » 7:00pm

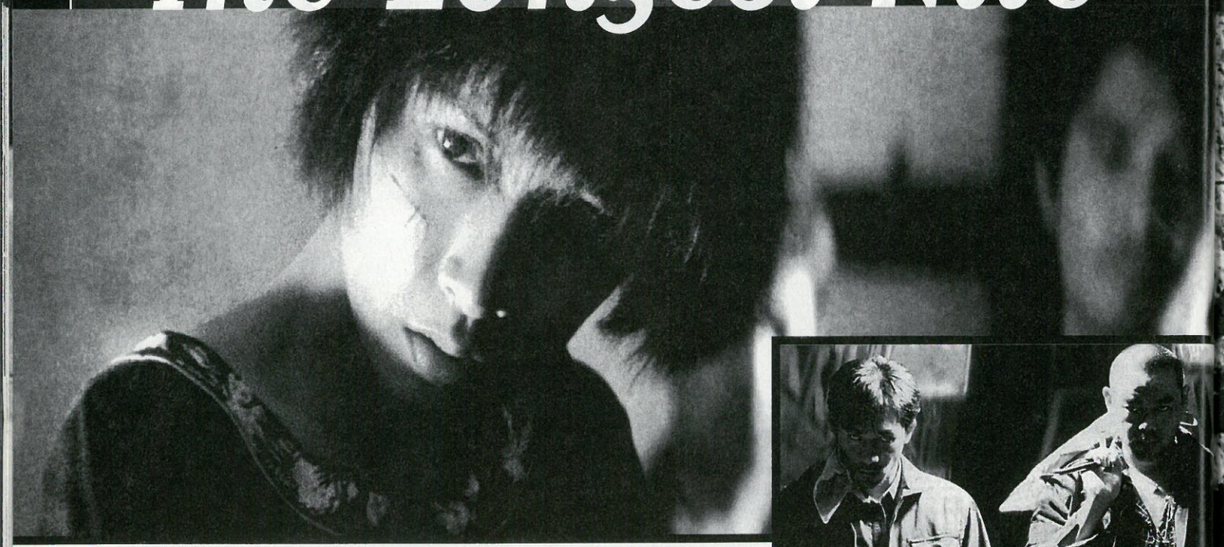
Childhood friends Michael and Brandon have grown up in different worlds and with different ambitions. While Brandon struggles at his night job to get out of the lower class and build a life with his sweetheart May, Michael thrives at the expense of his rich family and indulges in a life of crime. In the midst of a drug deal gone wrong and dogged by the police, Michael panics and sets up a frame that leads the cops to the naive Brandon. Betrayed by his friend, Brandon is arrested and convicted, sentenced to eight years in prison for a crime he didn't commit. While he languishes in prison, his ever-corrupt childhood chum uses the opportunity to woo the seductive May whom he has long coveted. When Brandon is finally released into a strange new world, he is a changed man on a mission to avenge his loss at the hands of his onetime friend.

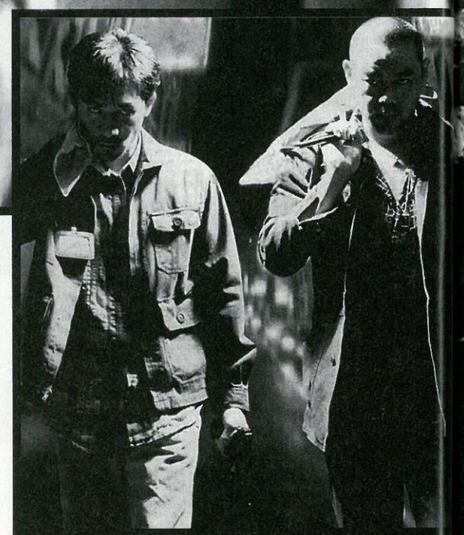
HONG KONG
DISTRIBUTOR » FAR EAST THEATRE
CANTONESE WITH ENGLISH SUBTITLES

Before his fatal Hollywood turn in **The Crow,** the late Brandon Lee, son of Bruce, had a turn in the spotlight as a Hong Kong movie star. **Legacy of Rage**, the only film Lee made in his father's homeland, is a well-made action movie with a slick look that borrows from some of the masterworks of heroic Hong Kong cinema, notably **A Better Tomorrow**, **Prison on Fire**, and **God of Gamblers**. This is an all-out, muscle-bound, rage-filled variation on their common theme: vengeance. A respected entry into the heroic bloodshed family of HK films, **Legacy of Rage** was by no means an attempt by Brandon Lee to cash in on his father's brand of high-kicking entertainment and is one of the brightest moments in the short history of a promising actor whose career was tragically cut short.

暗花

The Longest Nite





DIRECTOR
Patrick Yau

CAST
Tony Leung Chiu-Wai
Lau Ching-Wan

HONG KONG DISTRIBUTOR » LS ENTERTAINMENT CANTONESE WITH ENGLISH SUBTITLES

The underworld of Macau is the setting for an obsessive struggle between rival criminal outfits. Each is vying for control of the illegal gambling empire in a city that is deluged with destruction from their confrontations. Amidst this urban war, two men are plunged into a pitched battle for survival. In one corner is Sam, a corrupt cop straight out of any honest citizen's worst nightmares whose penchant for brutality is limitless. His methods of interrogation are unsettling to even his most hardened lieutenants. Sam's illicit patron is K, a gangland kingpin who uses Sam's talent to rid himself of any obstacles in his bid for control. As dirty as his fingernails (a popular choice among torture-prone body parts, we warn you), Sam is above all a survivor in a harsh world, something his enemies often learn harshly and too late. His nemesis and greatest threat is Tony, a mysterious and intimidating killer, head shaved and tattooed, whose allegiances are unclear. A wild card in a game of cheats, his lethal, merciless rage is under no one's control. When Sam is betrayed by his criminal sponsors, he goes on the lam and begins eliminating his former allies who are now after his head. Sure enough, Sam's bloody road to self preservation puts him right in Tony's path, and there's no turning back.

Friday, July 17 » 12:00pm

Go ahead, try and figure out who to root for in this big-acreen grudge match. Both protagonists are irredeemable bastards in this brutal picture that ups the ante in Hong Kong's heroic bloodshed genre. Tony Leung Chiu-Wai (**Happy Together**) and Lau Ching-Wan (**Beyond Hypothermia**) both shine in roles that defy the more palatable characters each actor usually portrays. **The Longest Nite** pulls no punches in depicting the crass, horrific actions of its desperate, corrupt leading men, which will be a stark contrast for those familiar with the city's more euphoric heroic tales. Upon it's release in Hong Kong, the film became an instant classic urban noir story in a year when these pictures have started to represent a large portion of recent productions. The film becomes an endurance test of concentration as the story builds frantically to its stylized, climactic finale, but it is an exercise well worth seeing through. **The Longest Nite** is a trip through a dark, risky world that you won't soon forget.

タオの月

Makaraga

DIRECTOR
Amemiya Keita

CAST
Yuko Morimaya

Makaraga is set in the 16th century, a time of chaos, lawlessness and violence, in a Japan ravaged by constant warfare. Out of the dust and destruction come three heroes—a young warrior, a courageous girl and a mountain hermit with psychic powers—who join forces to unravel the secret of a mysterious island. At every step they are opposed by Kakugyo, an evil sorcerer who lusts after power and conquest. Meanwhile, the original possessors of the sword, an alien race from a far-away planet, are on the way to earth to recover it, for a strange sphere is about to release the Makaraga, a bloodthirsty creature that must be stopped at all cost...

JAPAN DISTRIBUTOR » SHOCHIKU CO. LTD. JAPANESE VERSION WITH ENGLISH SUBTITLES

Sunday, August 2 » 7:00pm

Makaraga is a fantastic adventure movie with a difference; its action-driven plot is in a historical setting contrasted by sci-fi elements and special effects, a melange of popular genres in a dazzling new combination. Yuko Morimaya returns to the fantasy/sci-fi genre after her acclaimed portrayal of Iria in the sci-fi hits **Zeiram 1** and **2**. The director, Amemiya Keita, achieves a unique synthesis of fantasy elements that breathes new life into the Japanese action movie. He established himself with the first **Zeiram** movie as a distinctive young director whose original and innovative use of special effects soon pushed him to the top of the list among sci-fi fans of the nineties.

南北少林

Shaolin Temple 3: Martial Arts of Shaolin

CHINA
DSITRIBUTOR » FAR EAST THEATRE
MANDARIN WITH ENGLISH SUBTITLES

Wednesday, July 22 » 9:20pm

LIU CHIA-LIANG

SELECTED FILMOGRAPHY
The 36 Chambers of Shaolin (1978)
Mad Monkey Kung Fu (1979)
Legendary Weapons of China (1982)
Tiger on the Beat 2 (1990)
Drunken Master 2 (1994)

Born in 1934, Liu Chia-liang was the son and pupil of celebrated martial arts master Liu Zhan. Liu began his career in the 50s with his appearance in **THE BRAVE LAD OF GUANGDONG**. He later became friend with the film-maker Hu Peng, who offered him work on the Wong Fei-Hong films of the day. After that he found himself involved with the Shaw Brothers company where he went from fight choreographer to director. In 1976, he directed his first feature, **THE SPIRITUAL BOXER**. This major event not only confirmed his artistic talents to the public, but more importantly, it encouraged a number of the day's choreographers to make the jump to the director's chair. Liu Chia-liang is now regarded as one of the ten most important figures in the history of Hong Kong cinema.

Against the teachings of his order, Ji-ming, a monk of the Northern Shaolin Temple, harbors a thirst to avenge his parents' murder at the hands of a corrupt official of the Imperial Court. When it is announced that the official will be celebrated on his birthday with a grand martial arts exhibition, Ji-Ming decides to attend the festivities and finally put an end to the tyrant. But before he can act, he finds out that he is a few steps behind another pair of monks from the Southern Temple who, for reasons of their own, are also trying to bring down the powerful usurper. Before the three monks can sort out the confusing vendetta conflict, they are attacked and captured by the Imperial troops. They manage to escape, and despite the friction caused by their egos and their personal cravings for retributions, the three decide that banding together is the only option in overcoming the sheer numbers of Imperial guardsmen on their trail. The wisdom and skills of Northern and Southern Shaolin unite to set right the injustices that have poisoned their land.

The final instalment in the much-lauded Shaolin Temple series (see also **Kids from Shaolin**) is required viewing for fans of martial arts cinema and its current idol, Jet Li. **Martial Arts of Shaolin** is still, for many, the best kung fu movie ever made in mainland China, an instant classic that unites, for the first time on the big screen, the skills of two masters at the top of their form: Li, and **Drunken Master 2**'s Liu Chia-Liang. They deliver scene after scene of stunningly choreographed action sequences, pushing themselves to their physical and creative limits among some stunning scenes shot on location at beautiful Chinese landmarks (the Great Wall, the Forbidden City, and various temples). Liu Chia-Liang's reputation for his respect of the traditional martial arts forms and his unchallenged status at the time as the top director of the kung fu genre made him the ideal choice for China's foray into the action movie market, and he truly embraced this new opportunity by leaving the Shaw Brothers' studio and Hong Kong for the grace and style of traditional China. The result is a production whose delerious narrative holds many insights into the philosophies of traditional martial arts and history, for those on the lookout for subtext.

DIRECTOR
Liu Chia-Liang

CAST
Jet Li
Hu Chien Chiang
Yue Hai
Yue Chen Wei

獨臂拳王大破血滴子

Master of the Flying Guillotine

Sunday, August 2 » 4:00pm

In 1730, a hermit monk with alarmigly hairy eyebrows, the Tibetan Grand Master of the Flying Guillotine, is devastated by the death of his brother, murdered by a mysterious one-armed boxer. He decides to leave his mountaintop in pusuit of the boxer with his unique weapon in hand, a lethal hybrid of Frisbee, Yo-Yo, and circular saw that has beheaded its fair share of enemies. HIs only clues to the identity of the one-armed man are that he is a rebellious warrior, a defender of the Ming dynasty, and an avid participant in martial arts tournaments. After the blind monk wipes out most of the one-armed men in the province (he's thorough), he finally finds the man he's looking for, but he escapes! The monk goes after him with a motley crew of martial arts masters from throughout Asia in tow, including a Japanese karate champ, an elastic-armed Hindu fighter, and a Thai kick-boxer with a knack for bone-cracking. They launch an all-out attack on the one-armed boxer's martial arts school, but they are unprepared for their quarry's rage-fuelled ferocity. One-by-one, the one-armed boxer faces his crazed enemies, and must defeat each of their bizarre and exotic exhibitions of fighting prowess.

Actor Wang Yu was one of the most popular kung fu film stars in the genre's history, often referred to as the Clint Eastwood of Hong Kong. In his long and illustrious filmography, **Master of the Flying Guillotine** is without a doubt the weirdest undertaking to see the screen. This surreal orgy of decapitation went unnoticed in North America for years until Quentin Tarantino began singing an aria of praise for the film, calling it his favourite chop-socky flick. Part of a series featuring handicapped heroes (see **Mortal Combat: Crippled Avengers**) who happen to be experts in kung fu that rise up against impossible odds to vanquish their foes, this movie takes the idea about as far as it can go and then takes a few more steps into the bizarre. This story features a lone hero who overcomes his shortcomings in an explosion of rage and proves beyond a shadow of a doubt that the martial arts of China can defeat the best foreign warriors from the rest of Asia. Hilariously savage, this gem of psychotronic Chinese cinema should be seen at all costs on the big screen. And it's not without a worthwhile moral underpinning: my one-armed kung fu is better than your kung fu.

TAIWAN
DISTRIBUTOR » PHAEDRA CINEMA
CANTONESE WITH ENGLISH SUBTITLES

DIRECTOR
Wang Yu

CAST
Wang Yu
Kam Kong
Tony Sum
Liu Chia-Yong

殘缺

Mortal Combat: Crippled Avengers

CHANG CHEH

Along with contemporaries King Hu and Liu Chia-Liang, Chang Cheh is an almost legendary figure from the golden age of kung fu cinema. His long filmography of tortured and agony-laden martial arts melodramas have made him an enduring cult figure in the West as well. Born in 1923, he got his start as a director of a theatre troupe in Shanghai and wrote his first film at age 24 which went on to be the first Mandarin film produced in Taiwan. At 26 he directed his first fil, **STORM CLOUD OVER ARISHAN** (1949) which was the beginning of a n extensive series of romantically violent macho movies. His themes would later be picked up and reinvented by younger director John Woo, who was a Chang's longtime protege and assistant director. Chang Cheh emigrated to Hong Kong in 1956 where he made a living as a fiction and screen writer and literary critic. The now-famous Shaw Studios brought him into their fold in 1962 to create some of their martial arts masterpieces. Turning out a startling average of four films a year with some of the biggest stars of the day, including David Chiang, Wang Yu, and Ti Lung, Chang Cheh created the foundations for the operatic, ultra-violent films that would later becomes Hong Kong's calling card to America in the 1980's and 90s.

Friday, July 17 » 7:00pm

Under the Ming dynasty, a martial arts master is driven insane after his wife is murdered and his son's arms are amputated. Years later, the mutilated son is also sent off the deep end after his father replces his missing limbs with steel arms capable of launching deadly darts, and father and son set off on a quest for vengeance by eliminating their enemies with equal savagery. Their would-be targets aunch a swift counter-attack by terrorizing the family's hometown and inflicting brutal humiliation on its residents. Finally, the town blacksmith decides he's had enough of being stuck in the middle of the vicious vendetta and decides to take matters into his own hands. With the help of three travelling warriors he sets out to reason with the warring tyrants, but after a ferocious battle these four men are also left permanently wounded. One is rendered deaf and dumb, another blind, another loses both of his legs, and the last is reduced to a mental vegetable. Miserable and humiliated, the feeble foursome still refuse to admit defeat and seek out the aid of another martial arts master who develops a style for each of them to overcome his handicap. After three years away spent in arduous training, they return to the town for a final confrontation.

Welcome to the weird world of director Chang Cheh, a somber and totturous one where heroism and romance walk hand-in-hand with perpetual suffering. Chang has earned a worldwide reputation as one of the Grand Masters of Kung Fu Cinema, frequently referred to in theWest as the John Ford of Hong Kong action movies. He's at the top of John Woo's list of idols and cinematographic influences (Woo's **A Bullet in the Head** is a distant cousin to Chang's 1973 movie **Blood Brothers**). Like Woo's work, Chang's films are steeped in masculine pride, the tragedy of honor and the strong sense of brotherhood inherent in Chinese culture. Another obvious similarity between the two directors is their excessive and stylistic violence on boht physical and psychological levels. For all of these reasons and more, Chang Cheh is a filmmaker well worth discovering, as his vision was responsible for many of the changing trends that have injected new life into the genre of martial arts movies, and certainly many of the traits of commercial films from Hong Kong that years later made their way into more recent American action movies. **Mortal Combat: Crippled Avengers** is the second film in a series featuring the Five Venoms, a group of actors who went on to cult status among kung fu film afficionados.

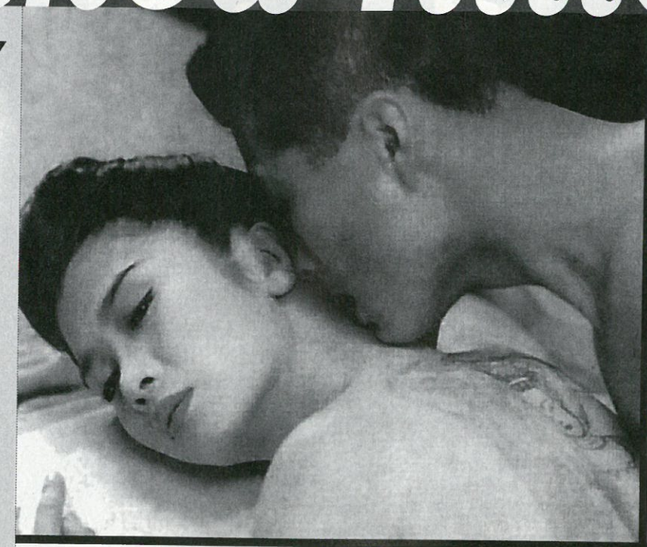
DIRECTOR
Chang Cheh

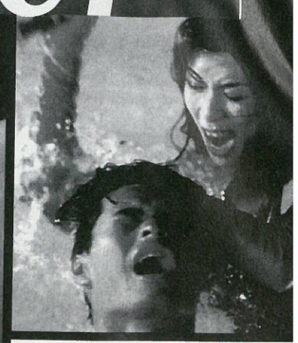
CAST
Philip Kwok
Chiang Sheng
Lo Meng
Sun Chien
Lu Feng
Chen Kuan-Tai

HONG KONG
CANTONESE WITH ENGLISH SUBTITLES

赤裸羔羊

Naked Killer





CATEGORY III

It is a daunting task to try and categorize the various levels of violence and sex in Hong Kong cinema, given the infinite varieties of both. The local censors have created a special rating, "Category III," in an attempt to draw the line between adult and general entertainment. The equivalent of an "18+" in North America, the label came about as a result of the exploitation /erotica explosion of the 1980s as HK filmmakers responded to the **BASIC INSTINCT**s and **FATAL ATTRACTION**s of America by going even further in their own films. "Cat III" delineates the average fare from the extreme, but by Hong Kong standards, which are by no means the same as Western ones. Some classics of the Cat III clique: **THE BLACK WALL** (1989), **GHOSTLY VIXEN** (1989), **HOLY VIRGIN VS THE EVIL DEAD** (1990), **STORY OF RICKY** (1990), **MAN BEHIND THE SUN** (1990), **SEX AND ZEN** (1991), **ESCAPE FROM BROTHEL** (1992), and **THE UNTOLD STORY** (1993). God forbid they should ever come up with a Category IV.

HONG KONG
DISTRIBUTOR » WORLD VIDEO AND SUPPLIES
CANTONESE WITH ENGLISH SUBTITLES

Friday, July 10 » 11:20pm
Sunday, July 12 » 2:00pm

DIRECTOR
Clarence Ford

CAST
Chingmy Yau
Simon Yam
Carrie Ng
Svenwara Madoka
Yiu Wai
Stephen Lee

Kitty is a seductive young girl coming of age in the midst of a maelstrom of violence. When her father is murdered by her mother's lover, she avenges his death with a broad daylight assassination of the killer, right in his own office. This brazen act soon leads her to be taken under the wing of Sister Cindy, a mentor to a veritable cadre of Hong Kong hitwomen. Kitty rapidly develops a formidable killer instinct under Cindy's tutorship, practising on a basement-bound collection of captured rapists. One of Cindy's former students, a vicious lesbian contract killer called Princess, lusts after Kitty and sets out to win her affections at any cost, much to the chagrin of Princess' protege/concubine, Baby. As if things weren't complicated enough, Kitty finds herself falling for a Tinam, a police officer afflicted by a nervous condition that makes him violently nauseous whenever he pulls his gun. Appropriate mayhem ensues as Princess sets out to wipe out anyone standing between her and Kitty in a hail of bullets and flying fists.

Wong Jing, the director behind **High Risk**, the **God of Gamblers** series, and a man with his hand in a fair number of Hong Kong films, has screenwritten and produced his take on Hollywood's idea of risqué cinema. When Wong saw **Basic Instinct**, he decided to make a proper Hong Kong version that had what he felt was missing from its American counterpart: gun-blazing hysteria and half-naked battling lesbian assassins. With a touch of Luc Besson's **La Femme Nikita** thrown in for good measure, he handed the directorial reins over to Clarence Ford, an acclaimed master of frantic and unpredictable action cinematography. The end result is **Naked Killer**, considered by many to be the epitome of Hong Kong cinema erotica, with its back and forth juxtaposition of sex, martial arts, and gunplay. The impressive visual quality of the film earned respect from local and international critics and elevated the film to a legitimacy that belies its obvious titillation factor. Apart from spawning the inevitable imitators (**Raped by an Angel**), **Naked Killer** propelled the careers of Chingmy Yau and Carrie Ng to Hong Kong movie stardom.

North American Premiere

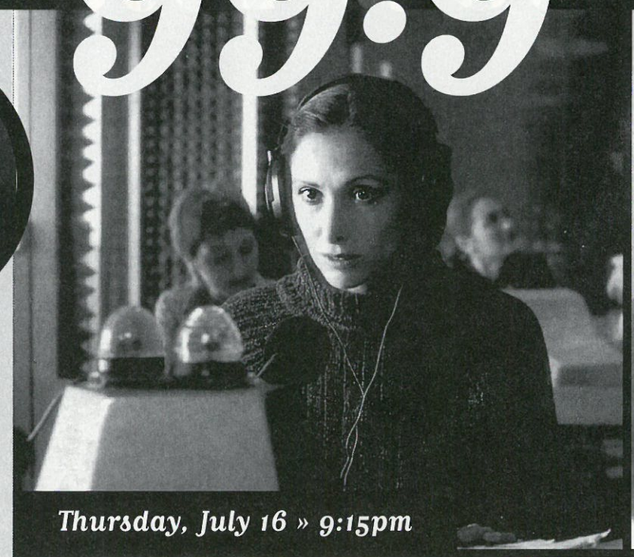
99.9

The director will attend the screening.

AGUSTIN VILLARONGA

SELECTED FILMOGRAPHY:
In A Glass Cage (1985)
Moon Child (1988)
Al Andalus (1992)
El Pasajero Clandestino (1995)

A former theatrical artistic director and film critic, Agustin Villaronga gave a sucker punch to art film and horror world with his twisted, well-crafted, and devastating first feature **IN A GLASS CAGE**, the story of an invalid Nazi doctor's terrible past being re-created in his home by an insane former boy lover. Since then he has become known for his edgy, well-directed art/genre films. Villaronga continues this tradition with the gorgeous and atmospheric **99.9.**



Thursday, July 16 » 9:15pm

Lara, a call-in radio show host dealing in paranormal phenomena, learns that her estranged lover, Victor, has been found dead, impaled on a cemetery fence located in a small Spanish village. After consulting Victor's mentor, she learns that he was involved in bizarre experiments searching for tortured souls trapped behind the energy of our every day world. She embarks on a quest to find the answer behind his brutal and mysterious demise, isolating herself in the small town and encountering an ensemble of various characters bent on keeping the secrets of the village hidden. Her search for the truth behind Victor's death leads her to a strange house where screaming faces seem to form within the stones of the walls, moving about like living creatures. A nightmarish scenario ensues as she is plunged further into insanity, horror and the unknown.

SPAIN
DISTRIBUTOR » SOGEPAQ
SPANISH WITH ENGLISH SUBTITLES

DIRECTOR
Agustin Villaronga

CAST
Maria Barranco
Terele Pavez
Ruth Gabriel
Angel de Andres Lopez
Gustavoi Salmeron

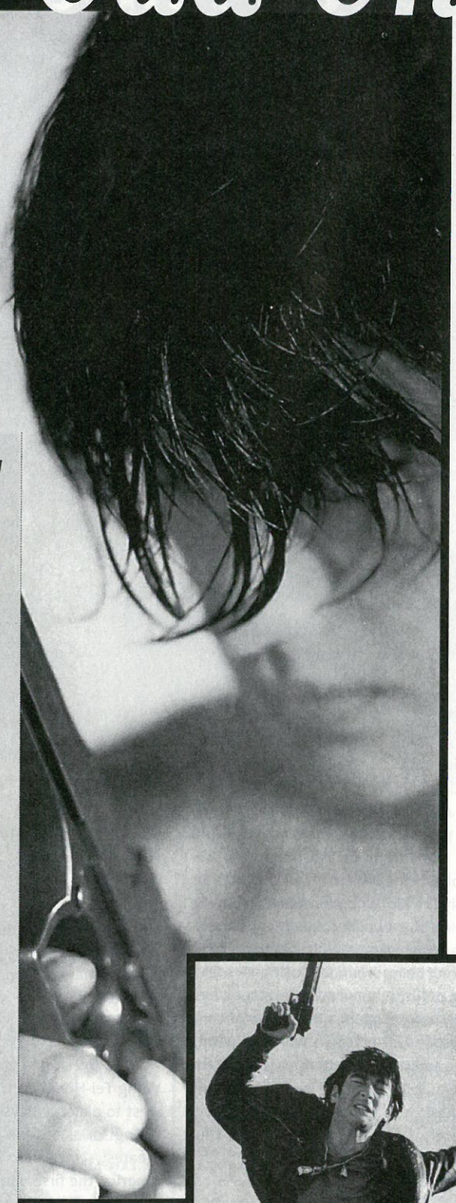
99.9 is the most recent film from renowned Spanish director Agustin Villaronga, whose perverse but disturbingly beautiful first feature In **A Glass Cage** devastated and shocked the art film world in 1985. His latest is a gorgeously photographed and genuinely creepy film—it has already won awards for its cinematography. **99.9** seethes in cool blue tones and works a methodical storyline paced like a sexually deviant Agatha Christie mystery. Fans of **The X Files** will find themselves in familiar thematic territory, but Villaronga's subversive touch and perverse, morbid fascinations plunge into set pieces that are visually and atmospherically similar to some of Dario Argento's films (**Suspiria, Inferno**). **99.9** will teach you that terror, indeed, has a number.

兩個只能活一個

The Odd One Dies

DIRECTOR
Patrick Yau

CAST
Takeshi Kaneshiro
Carmen Lee
Choi Fung-wah



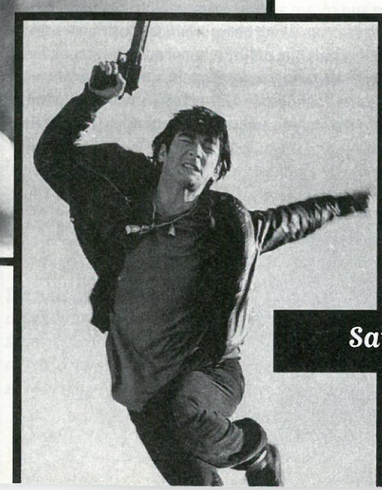
WAI KA-FAI

Born in 1962, Wai Ka-Fai wrote and produced for TVB and ATV, two Hong Kong television networks, before becoming the assistant director to John Woo. In 1995 he directed his first feature film, **PEACE HOTEL**, which was produced by Woo himself and featured the director's main leading man, Chow Yun-Fat. In 1996, he and cinematographer Johnny To formed the Milky Way production company and went on to create some of the most successful contemporary Hong Kong pictures, notably **THE ODD ONE DIES** (1997), **BEYOND HYPOTHERMIA** (1996), and last year's FantAsia hit **TOO MANY WAYS TO BE NUMBER ONE**. He is one of the most respected leaders of Hong Kong cinema's new "new wave."

A disenchanted youth, impertinant and antisocial, does what he can to survive in the unsavory world of underworld gambling and petty crime. Looking for work, he accepts a contract to threaten a debt-ower with a savage beating. After spending a night gambling with his advance money, he finds himself the happy winner of a monstrous sum of money, and decides to subcontract the violent job. He finds the perfect foil in a young woman, recently released from prison on a murder charge, and with an even bleaker outlook on life than his own. It is decided that she will undertake the risks and complete the mission. But soon enough, the violently simple task becomes complicated by the involvement of a surreal and absurd cast of characters born in the dark Hong Kong underground, and even moreso as the two caustic street urchins find themselves falling in love. Soon the completion of their assignment is in serious jeopardy and must be seen through at all costs, as their lives depend on it.

Let it be known that **The Odd One Dies** represents the best of what the new independant Hong Kong cinema has to offer. Inspired in large part by the work of Wong Kar-Wai, the films takes also from recent trends in the city's moviemaking. Hardly a wordy film, the ironic work playfully knocks around the stereotypical heroic figures (especially from HK gangster films) in an exremely artistic visual style that is completely free from the commercial restraints of its more mainsteam contemporaries. This neo-romantic thriller is like Jean-Luc Godard's **Breathless** set in postmodern Hong Kong and the reversion to China, a fairy tale for social outcasts filled with a hilarious, poetic absurdity. Takeshi Kaneshiro (**Chuingking Express**) plays the young rebel in a great performance that would be the envy of James Dean. A young and optimistic version of **Too Many Ways to be Number One**, **The Odd One Dies** shares much of the same production talent as the cynical gangster film, notably director Wai Ka-Fai, former assistant director to John Woo. Strongly recommended!

HONG KONG
DISTRIBUTOR » LS ENTERTAINMENT
CANTONESE WITH ENGLISH SUBTITLES



Saturday, July 25 » 7:00pm

黃飛鴻之西域雄獅

Once Upon a Time in China and America

RICHARD NG

SELECTED FILMOGRAPHY
My Lucky Stars (1985)
Shanghai Express (1986)
Beyond the Sunset (1989)
Miracles (1989)
Red Dust (1990)
Mack the Knife (1995)

Born in China's Guangdong province in 1939, Richard Ng took exile in England in 1955 to study acting at the Central School of Speech and Drama. Between 1965 and 1969, he appeared on a number of British comedy programs from the BBC and did several film roles as well. In 1970 he returned to Hong Kong and was hired by the TVB network to work on the Hui Brothers' popular comedy show. By 1976 he was hosting his own show and decided to start his own production house, Advance Film, overseeing such films as **THE GOOD, THE BAD, AND THE LOSER** (1976) and **WINNER TAKES ALL** (1977). He made his Hong Kong big-screen debut in 1977 with **THE YELLOW PANTHER** and has since become one of the most widely seen supporting actors.

Monday, July 27 » 9:15pm

Leaving his rollicking Chinese adventures behind him for a little while, Wong Fei-Hong, his fiancé "Aunt Yee" and his disciple Seven arrive in America, or more precisely in the Far West, to visit a clutch of disciples planning to establish a Po Chi Lam martial arts school. On the road to their destination, they encounter Billy the Kid, who Wong saves from the gallows, after which the two become friends. Later, Wong and co. are ambushed by a bellicose Indian tribe, which results in Wong being wounded, losing his memory, and wandering off into the wild. He is rescued by a gentler tribe, which adopts adopt him as one of their own. Soon finding himself in Indian warpaint, Wong tries desperately to rediscover his own past. With the help of Yee and Seven, with whom he is reunited, Wong overcomes his amnesia just in time to face the corrupt mayor and his band of Mexican bank robbers, thus bringing a little justice to the lawless region.

HONG KONG
DISTRIBUTOR » LS ENTERTAINMENT
CANTONESE WITH ENGLISH SUBTITLES

DIRECTOR
Samo Hung

CAST
Jet Li
Rosamund Kwan
Xiong Xin Xin
Richard Ng
Lung Kong

Who could resist the novel concept of dropping Wong Fei-Hong/Jet Li into the heart of the wild wild west to play cowboys and Indians? The final episode in a long series of films about the adventures of China's greatest screen hero. Once **Upon A Time in China and America**, the first Hong Kong kung fu western, is a genuine curiosity and a skewed variation on the theme of East meets West. A true homage to the golden years of the spaghetti western, this film traces the origins of the first Chinatown in a post-modern cultural amalgam where Chinese and Native Americans discuss their uncertain future and the attachment to a shared land (and the freedom that accompanies it) that they see slipping away from them. Not to be missed!

World Premiere

Phantasm: Oblivion

DON COSCARELLI

SELECTED FILMOGRAPHY
Jim the World's Greatest (1975)
Kenny and Company (1976)
The Beastmaster (1982)
Survival Quest (1990)

Born in North Africa and raised in Southern California, Don Coscarelli was mesmerized by cameras, lenses and moviemaking at an age when his peers were still racing tricycles. By the time he was in early high school his short films were winning prizes on television. At the age of 19, Universal pictures bought his first feature, the independently-made **JIM THE WORLD'S GREATEST**. The following year, Twentieth Century Fox gladly financed Coscarelli's **KENNY AND COMPANY**, a film which featured many of the faces that would soon be immortalized in **PHANTASM.** In spite of his well-regarded position with the studios, Coscarelli chose to work with Avco Embassy, a small independent distributor when it came time for **PHANTASM** and horror history was carved in tenebrous stone. In 1982 he directed **THE BEASTMASTER** for MGM, an inventive sword and sorcery epic. Now, buried under a veritable cryptful of fantasy film awards, Coscarelli returns to the **PHANTASM** universe for the fourth time and word has it, the most imaginative one of all.

Tuesday, August 4 » 9:20pm

A nightmare began for thirteen-year old orphan Michael that has haunted him every moment since then. After losing their parents, Michael and older brother Jody encounter the Tall Man, the caretaker of the Morningside Cemetary who they learn is an extraterrestrial grave robber, compressing human corpses into alien zombie dwarf slaves. Jody learns the hard way and falls victim to his gruesome methods, which include flying metal spheres that impale themselves in their victims' foreheads. Traumatized, the young Michael is sent on a mental institution merry-go-round for nine years. Attempting to prove his unbelievable story, Michael contacts Reggie, an oddball ice-cream man who is one of the few witnesses to the Tall Man's nefarious misdeeds. Having learned that the evil undertaker is pillaging small town cemetaries and amassing a horde of miniature terrrors, they set off to stop him. Michael is captured and Reggie is left to face a swarming platoon of the deadly flying spheres...

That about brings us to where **Phantasm: OblIVion** begins. The fourth instalment in the hugely popular cult series picks up on the heels of **Phantasm 3** and doesn't stop to look back. An enthusiastic and imaginative mix of science fiction and horror that harkens back to the **Tales from the Crypt** and **Amazing Stories** brands of pulp fiction, the original **Phantasm** (1979) was a low-budget labor of love for director Don Coscarelli, who handled the cinematography and editing chores to boot. The result was a film low on logic but high in imagination that was one of the last highlights of the bygone B-movie drive-in era before **Star Wars**, VCRs, and cable television decreed that movie theatres were for mass marketing events only. **Phantasm: OblIVion** is a guilty pleasure of oddball horror that we're happy to sneak onto the big screen. Hats off to Coscarelli for proclaiming, "It's never over!" and keeping his cult classic alive for **Phantasm**'s legions of fans worldwide.

USA
DISTRIBUTOR » STARWAY INTERNATIONAL
ORIGINAL ENGLISH VERSION

gala

Don Coscarelli and Angus Scrimm will attend the screening.

DIRECTOR
Don Coscarelli

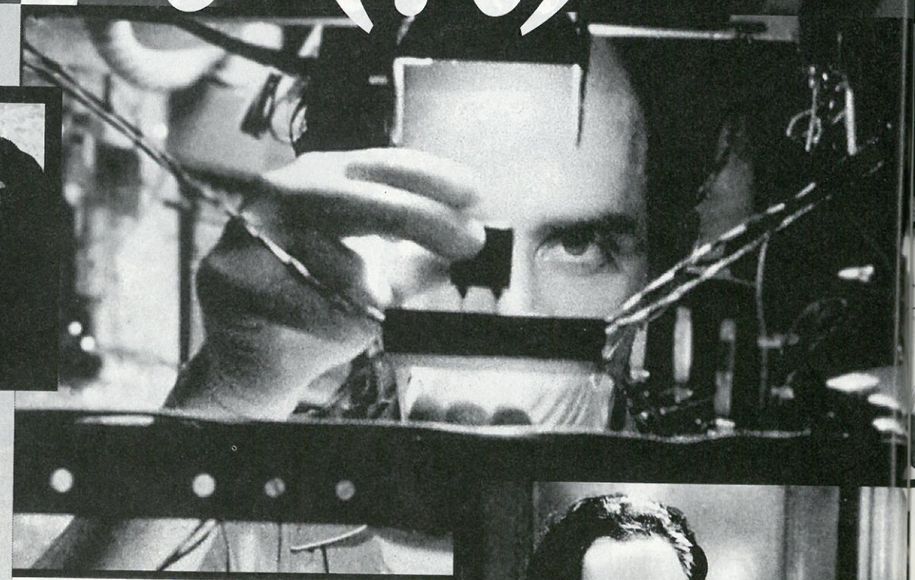
CAST
Angus Scrimm
Michael Baldwin
Reggie Bannister

Pi (π)

DARREN ARONOFSKY

SELECTED FILMOGRAPHY
Supermarket Sweep (1991)
Pi (1998)

A graduate of the prestigious American Film Institute (where David Lynch's **ERASERHEAD** was born), his senior thesis film at Harvard University **SUPERMARKET SWEEP** won international honours and was recognized as a 1991 Student Academy Award National Finalist. With **PI** he bursts beyond the expected and creates a truly original sc-fi thriller for the 90's, undoubtedly a talent to watch.



Troubled math genius Max Cohen is completely obsessed with numbers, trying desperately to crack the code behind the ultimate mathematical challenge: the Stock Market. Barricading himself from the outside world, he constructs his own supercomputer, Euclid, to assist in the calculations, and pops pills regularily to relieve the pain from his increasingly chaotic thoughts. His computer finally crashes, but not before spurting out a printed number exactly 216 digits long, an extention of the equation pi, that contains valuable and shockingly accurate predictions for the stock market. Practically mad from his discovery, Max is confronted by a sinister Wall Street firm, wanting to use his talents for their own material gain, and a sect of Orthodox Jews, obsessed with the numerical code that will reveal the true name of God. Soon the madman becomes ruthlessly stalked from all sides for the complete 216-digit code. But the catch is that in a fit of despair, Max has destroyed the print-out and the number is now only in his head. A disorienting wave of horror, hallucinations and paranoia overwhelm Max as he tries to escape the cyphers surrounding him, plagued with a higher knowledge that no human mind should be capable of dealing with, and an unrelenting pressure on his brain that threatens to destroy him.

Winner of the prestigious Best Director Award at the 1998 Sundance Film Festival, **Pi** is a delirious black and white assault on the senses. It mixes elaborate hand-held photography, lightning fast editing, pounding music and unpredictable plot twists to make one of the most unique and fascinating genre films to come out of America in years. One would think that a film based on numbers would be banal... but not in this case. Best described as **Tetsuo** meets a Jewish math class, **Pi**'s non-stop intensity achieves some moments of genuine hallucinogenic terror that should please both fans of intellectual sci-fi/horror and avant-garde cinema alike. Featuring a throbbing soundtrack by Clint Mansell (lead singer for the legendary band Pop Will Eat Itself), Pi is an award-winning journey into the realm of scientific deliria that will teach you that numbers can be just as dangerous as weapons, if not more so.

Friday, July 10 » 9:20pm

DIRECTOR
Darren Aronofsky

CAST
Sean Gulette
Mark Margolis
Ben Shenkman
Stephen Pearlman

gala

USA
DISTRIBUTOR » ALLIANCE RELEASING
ORIGINAL ENGLISH VERSION

The Prodigal Son

敗家仔

DIRECTOR
Samo Hung

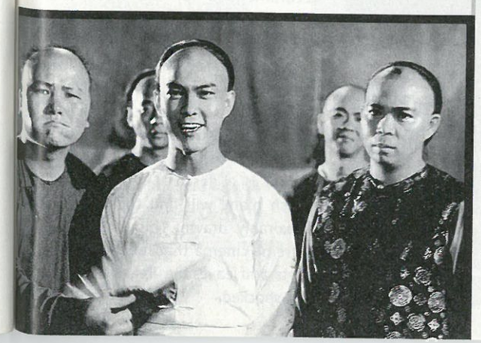
CAST
Yuen Biao
Lam Ching-Ying
Samo Hung
Frankie Chan
Wei Pei

HONG KONG
DISTRIBUTOR » MEDIA ASIA ACCESS
CANTONESE WITH ENGLISH SUBTITLES

Saturday, August 1 » 9:15pm

Leong Tsan is a teenage martial arts devotee who thinks he's the proud champion of the province of Canton. He doesn't realize, however, that behind his back his father is fixing his fights by paying off his opponents to take dives. One day, one of his friends makes an enemy of Yee Tai, an acrobat from the Peking Opera who he mistakes for a woman. Leong, in an effort to defend his friend's honour, challenges Yee Tai to a dual. Sure enough, Leong gets the ass-kicking of his life against the skills of a real martial arts master, learning the hard way the sad truth behind his father's deceptions. Humiliated, he leaves his family and gets a lowly job as a lackey for the travelling Peking Opera troupe, hoping to convince his new idol Yee Tai to teach him some real fighting skills. When Leong finds himself in trouble with a band of thugs in a new town, Yee Tai comes to his rescue, unaware that his act of bravery has made them both the targets of a feared and powerful Manchurian prince...

Adapted from the adventures of a legendary hero from Chinese martial arts lore, **The Prodigal Son** is a favourite among fans of pure martial arts movies. Mention the title to a student of Wing Chun-style kung fu and the response will likely be wide-eyed enthusiasm and respect for the celebrated film. A student himself of the Peking Opera school in the 60s, Samo Hung has taken the classic story of the apprenticeship of a young hero (the hard road to discipline, respect, and maturity) and fused it with comedy without sacrificing the integrity of the martial arts history that makes up the story. The result is one of the defining examples of early kung fu comedy that has been mastered and reinvented by Hung and his other schoolmates Jackie Chan and **Prodigal Son** co-star Yuen Biao. Alternately serious, hilarious, profound, intelligent, and seductive, it is responsible for elevating kung fu cinema from B-movie status to grand art, and it's presentation in FantAsia this year should dispel many of the disparaging opinions surrounding martial arts movies of the same era. If you're still not convinced, note that **The Prodigal Son** is what Samo Hung considers to be his very best film in a long and prestigious career.



弱殺

Red to Kill

Wednesday, August 5 » 9:00pm

HONG KONG
DISTRIBUTOR » GLOBAL VISION
CANTONESE WITH ENGLISH SUBTITLES

BILLY TANG

SELECTED FILMOGRAPHY
Brother of Darkness (1994)
|Wild (1996)

The very personification of the gritty and disturbing streak in Hong Kong cinema, Billy Tang has spent the last few years giving performances that are unmatched in the opinions of braver film buffs, those with a taste for the intense. He got his start by doing a series of B action films, notably in one of Jet Li's earliest films, **DRAGON FIGHT** (1989), before specializing in dark, sleazy crime dramas. Three of the genre in particular have Billy Tang in their credits, **DR. LAMB** (1992), **RUN AND KILL** (1993), and of course **RED TO KILL** (1994). Tang has recently resurfaced in the mainstream film world, drawn by the recent market value of triad flicks. Last year he directed three films of that category: **SEXY AND DANGEROUS**, **STREET ANGEL**, and **STREET OF FURY** (1996).

DIRECTOR
Billy Tang

CAST
Lily Chung
Ben Ng
Money Lo

A serial rapist wreaks terror on the inhabitants of a building in Hong Kong's slums. In the same building is a home for the mentally retarded, upon which many cast their suspicions. Ming Ming, a mentally deficient young woman who dreams of becoming a dancer, is placed in the home, where she receives constant supervision. While the crimes continue, and tensions rise in the neighbourhood, Ming Ming pursues her studies with the encouragement of her sister and the schoolmaster, Mr. Chan. Her dreams become a nightmare when she falls prey to the monstrous criminal. After being savagely raped, the innocent young girl is thrown into a world of sordid violence and becomes the only one who can identify the aggressor. But, because of her mental limitations and the psychological trauma she has suffered, Ming Ming is unable to find justice. The rapist is released and swears to find the girl who obsesses him.

Forget for a moment the graceful skills of Jet Li, the crazy stunts of Jackie Chan, and the burlesque clowning of Stephen Chow, and let yourself fall into the grim, diseased urban horror of the confrontational and disturbing **Red To Kill**. As was the case with last year's **The Untold Story**, this film is not recommended for the weak of heart and stomach. In fact, **Red To Kill** is considered by many to be the pinnacle of the genre, a relentlessly harsh film that never compromises, climaxing in an apotheosis of hateful and monstrously bloody violence. Inspired by a true story, **Red To Kill** is a descent into hell, to which many will find themselves inexorably drawn. This is brutal, extreme cinema that hits where it hurts, and leaves the viewer shaken and shocked.

ASIAN ACCENT

Hosted by

Aries Cheung
Cecile Nguyen
Eva Sin
Stephen Lee
Yvonne Ng

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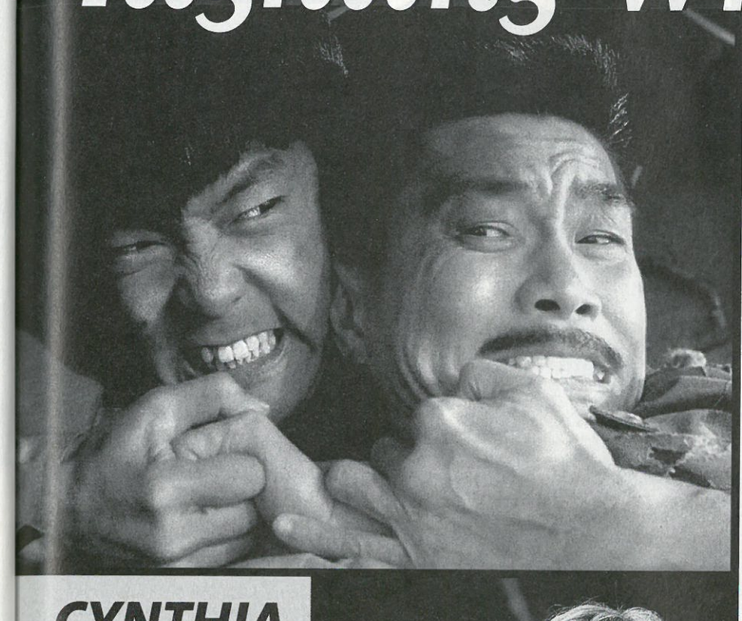
執法先鋒

Righting Wrongs



DIRECTOR
Corey Yuen

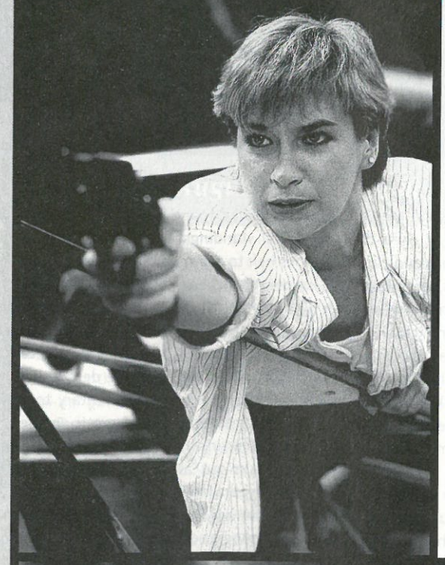
CAST
Yuen Biao
Cynthia Rothrock
Melvin Wong
Fan Siu-Wong
Roy Chiao
Wu Ma
Karen Shepherd

After seeing his mentor gunned down on the courthouse steps, lawyer Jason Chang realizes that the long arm of the law is still unable to touch the inner circle of Hong Kong crime. He is about to prosecute his first big case - a drug trafficking charge against a notorious criminal - when his key witness is brutally murdered along with his entire family. Chan decides to take the law into his own hands. Carrying a bullet-ridden copy of the penal code, he sets out to hunt down the city's most notorious gangsters His methods bring him under the suspicion of Detective Inspector Sandy Jones, a tough police officer who marshals all of her forces to bring in the mysterious vigilante. Before she can bring him to justice, another murder forces detective and lawyer into an uneasy alliance in search of the killer who hides behind the face of a police officer. Once the case is resolved, it is up to Jones to decide if Chang be held accountable for working above the law.

This gritty cop drama is features two of Jackie Chan's childhood pals in the director's chair and the lead role. Accomplished action director Corey Yuen **(Royal Warriors, Fong Sai Yuk**) and Yuen Biao (**The Prodigal Son, The Iceman Cometh**) collaborated to create the jaw-dropping fight sequences that are brilliantly executed by Biao and kickboxing American tough gal Cynthia Rothrock (introduced in a brilliant mah-jongg parlour arrest scene that has her immobilizing four men using only one set of handcuffs and a chair). The no-nonsense story serves purely to offer up scene after scene of excessive action, but when the dust settles long enough, the plot takes several dark and unpredictable turns that show no mercy to even the lead characters. A high point in the careers of three talented HK action filmmakers, Biao, Rothrock and Yuen.

CYNTHIA ROTHROCK

American kickboxing tournament champion Cynthia Rothrock was discovered by HK director Ng See Yuen, who signed her immediately to Seasonal Films but took years to find her a suitable project. Finally, in 1987, he cast her in one picture, **RAGING THUNDER**. In the meantime, a television documentary caught the eye of Sammo Hung who would cast her in **SHANGHAI EXPRESS** (1987) and introduce her to his friend Jackie Chan, who would direct her in **INSPECTOR WEARS SKIRTS** (1988). For a double dose of top-notch female fighting fury, check out Cynthia and Michelle Yeoh co-starring in the ultimate female cop movie, 1987's **YES MADAM**.



Monday, August 3 » 9:20pm

HONG KONG
DISTRIBUTOR » MEDIA ASIA ACCESS
CANTONESE WITH ENGLISH SUBTITLES

胭脂扣

Rouge

DIRECTOR
Stanley Kwan

CAST
Anita Mui
Leslie Cheung
Kenny Bee
Emily Chu

PRODUCTION COMPANY
Jackie Chan

HONG KONG
DISTRIBUTOR » MEDIA ASIA ACCESS
CANTONESE WITH ENGLISH SUBTITLES

Sunday, July 19 » 7:00pm

In 1934, two lovers in Hong Kong are denied marriage because of their different social standings. Chen Pang is the young and rebellious heir to a family fortune, and his paramour, Fleur, is a courtesan at an upscale brothel. Choosing love over his birthright, Chen Pang rejects his family for Fleur and for the first time in his life must make his own way in the world. Without Chen-Pang's family supporting his opium addiction, Fleur remains working in the brothel. Soon they realise that they cannot escape their unhappy circumstances and decide to commit suicide and be together in the afterlife. Gripped by panic, Chen Pang backs out as Fleur succumbs to an opium overdose. Fifty years later, she returns from beyond the grave to find out why her lover abandoned her at death's door. The young ghost has only three days to find her lost love in 1987 Hong Kong, now thoroughly Westernized with shopping malls and 7-Elevens. Her guides through this cold new world are a couple of journalists fascinated by her quest for the soul mate she may never be able to forgive.

It probably wouldn't be your first guess, but the producer of this film is none other than Jackie Chan. **Rouge** is one of the most lauded of Hong Kong's "ghost story" pictures. The big winner in the HK "Oscars," the film took home awards for Best Picture, Best Director, Best Actress, and Best Screenplay, among others. The cinematography is a landmark of the city's "new wave" and has obviously been an influence on the work of the likes of Tsui Hark and John Woo, as has the film's classical theme. **Reincarnation**, when applied to Hong Kong in the decade before 1997's reversion, lends a political commentary to a supernatural love story. Melancholy and erotic, **Rouge** smartly toys with the Chinese fantasy/horror genre and has earned director Stanley Kwan an honored place among Hong Kong's rebels of the film industry. "**Rouge** is a fantasy film without intellectual prentensions, a film that contrasts the sentimentality and intensity of romances from the past with the practical, pragmatic, and egotistic relationships of the present," he says of his work. Finally, see Anita Mui, the actress/pop star considered to be the Madonna of Hong Kong, give one of the most outstanding performances of her impressive career, which has included the past FantAsia features **Drunken Master 2**, **Heroic Trio**, and **Saviour of the Soul**.

STANLEY KWAN

SELECTED FILMOGRAPHY
Full Moon in New York (1989)
Center Stage (1992)
Red Rose White Rose (1994)
Yang and Yin: Gender in Chinese Cinema (1996)

Born in Hong Kong in 1957, Stanley Kwan studied in communications at Hong Kong Baptist Church and at age 19 went to work for the TVB television network. For a long time he acted as the assistant to many Hong Kong directors, including Ann Hui, Ronny Yu, Yim Ho, and Patrick Tam, until 1985 when he directed his own first film, **WOMEN**. Three years later, his masterpiece, **ROUGE**, swept the Hong Kong "Oscars" and assured Stanley Kwan's place in the international film community. His subtle and dramatic character studies are now regular participants in prestigious film festivals in Venice, Berlin, and of course Cannes. Through his dramas and documentaries he has become one of the main voices of gay culture in Hong Kong. His most recent film, **HOLD YOU TIGHT**, was in the Official Competition at the Berlin Film Festival and features noted B-movie diva Chingmy Yau (**NAKED KILLER**) in her first serious role.

Roujin Z

老人Z

DIRECTOR
Hiroyuki Kitakubo

ORIGINAL STORY & DESIGN BY
Katsuhiro Otomo

JAPAN
DISTRIBUTOR » MEDIA BOX CO.
JAPANESE WITH ENGLISH SUBTITLES

Thursday, August 6 » 9:20pm

Haruko, a young nurse, is the attentive caregiver to Takazawa, an elderly invalid who she deeply cares for. When Takazawa volunteers for an experimental project that promises to revolutionize care for the elderly, Haruko is suspicious and protective of her patient. The secret project is codenamed Z-001 and uses a massive robotic bed as the ultimate surrogate nurse. The hulking machine is designed to see to the patient's every need—feeding, cleaning, exercise, and even entertainment—by monitoring and analyzing the patient's brainwaves. But the sensitive machine is too accomodating, and manifests Takazawa's frustration by smashing out of the hospital and through police barricades to bring Takazawa to the beach. Soon, it becomes apparent that there is a hidden military agenda behind the design of the Z-001 when its more sinister prototype, the Alpha, is dispatched to subdue its successor and the old man.

The Japanese boast the longest life span of any race: 82 years for women and 76 for men. By the year 2020 they can expect 24% of the population to be over the age of 65, the highest proportion of old people in any industrialised nation. Various schemes have been devised to cope with this potential problem: retirement cities are planned and a Tokyo company have invented the 'rental family' available for lonely and elderly Japanese couples whose own children have moved overseas or are simply too busy to visit. A team of Japan's finest talents in animation and design concocted **Roujin Z**, a sci-fi fantasy that plays off of this phenomenon. Katsuhiro Otomo, the meticulous post-modern writer and designer who created **Akira** and **Memories**, wrote the screenplay and created the design based on his own story which first appeared as a manga. The directorial duties were handled by Hiroyuki Kitakubo, who had worked previously with Otomo on 1987s animation anthology **Robot Carnival**, which assembled ten of the country's top animators in nine stunning science-fiction shorts. Animation director Fumio Iida scored a hit in FantAsia's first edition with his allegorical **Wings of Honneamise**.

Royal Warriors

DIRECTOR
David Chung

CAST
Michelle Yeoh
Henry Sanada
Michael Wong
Pak Ying
Michael Chan
Lin Wei

CHUNG CHI-MAN

SELECTED FILMOGRAPHY
Magnificent Warriors (1987)
I Love Maria (1988)
Web of Deception (1989)

An assistant director of photography for Shaw Brothers' Studios at the age of 17, he worked on many classics produced by the famous studios, including 1967's **THE ONE-ARMED SWORDSMAN**. He later went on to work in television before manning the cameras for the biggest Hong Kong directors, including Tsui Hark and Patrick Tam. He directed his first film, **FOR WHOM TO BE MURDERED**, in 1977. His seductive composition can be seen at FantAsia this year in Mabel Chung's **AN AUTUMN'S TALE** (1986), for which he received a well-deserved HK Oscar.

When a trio of Japanese crinimals set out to silence their former gang member, their chase through Tokyo is abruptly interrupted by the feet and fists of Michelle, a heroic Hong Kong police officer. After dispatching the pursuers, the vacationing cop boards a plane for home whose other passengers include Michael, a flirtatious undercover airline security agent, Yamamoto, a Japanese detective on the vierge of retiring and reuniting with his estranged wife and child, and a Hong Kong gangster being transferred for trial with two armed police escorts. A mid-air hostage situation arises when the gangster's underlings attempt to spring their boss, and the three cops are forced into action. After a no-holds-barred confrontation, the passengers are safe and the criminals are dead. They arrive to a heroes' welcome, but the mob never forgets. While Michael tries to work his charms on Michelle and Yamamoto reconciles with his wife, two ex-soldiers, friends of the decaesed gangster, vow to live up their wartime promise to protect each other. On the verge of starting a new life as a family man, Yamamoto watches in horror as his wife and child are swiftly wiped out of existence courtesy of a car bomb set by the fallen criminal's vengeful friends. After the bomber escapes, a grief-stricken Yamamoto arms himself with a handgun and sets out on a mission to avenge his family while the soldiers still have their sights set on Michelle and Michael.

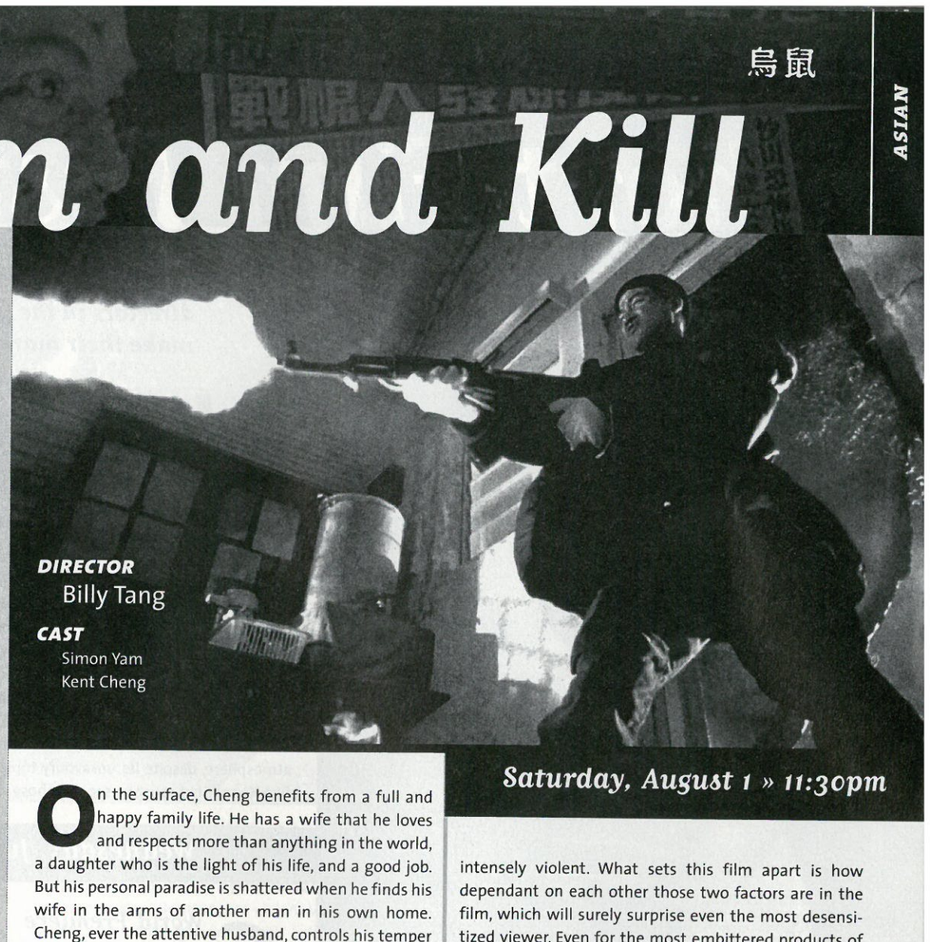
Thursday, July 16 » 7:00pm

The first in a series of movies released under the title of **In the Line of Duty, Royal Warriors** is a favorite among fans of Michelle Yeoh, the Hong Kong actress who appeared alongside Jackie Chan in **Supercop** and Pierce Brosnan's James Bond in **Tomorrow Never Dies.** She is truly in fine form here, both physically and with a sharp, straight-faced wit that has become her calling card to an international audience of fans. The film is part of a "Girls with Guns" genre that was extremely popular in the late eighties and earlier nineties, which includes two other many-sequelled series **Inspector Wears Skirts** and **Yes Madam**. Featuring a supporting protagonist from Japan played by Henry Sanada, the film tacitly counteracts much of the onscreen tension between Chinese and Japanese that often is the norm in Hong Kong cinema. Sanada is an impressive and underspoken performer who truly comes to life in the action scenes, holding his own against the impressive abilities of his leading lady. Yeoh is truly the centrepiece, however, which she proves in the film's spectacular final battle high atop a skyscraper. Pure entertainment, lots of action, and a terrifically cheesy 80s New Wave soundtrack.

HONG KONG
DISTRIBUTOR » FAR EAST THEATRE
CANTONESE WITH ENGLISH SUBTITLES

烏鼠

Run and Kill



DIRECTOR
Billy Tang

CAST
Simon Yam
Kent Cheng

KENT CHENG

SELECTED FILMOGRAPHY
Sex and Zen (1991)
To Be Number One (1991)
Dr. Lamb (1992)
Crime Story (1993)
The Bodyguard from Beijing (1994)
Once upon a Time in China 5 (1994)
Wonder 7 (1994)
Mad Stylist (1997)

Kent Cheng is big in Hong Kong cinema—literally. Perpetually portraying the affable fat man in an array of films that crosses every genre from extreme (**RUN & KILL**) to insightful (**THE LOG**), Cheng is widely respected for his good nature and versatility. He has worked in film since the early 1970s and remains one of Hong Kong's busiest actors to this day in both film and television. His most widely-seen performance is as the disciple in the first **ONCE UPON A TIME IN CHINA** (Tsui Hark, 1990). Recently, the actor suffered a heart attack that has put his career momentarily on hold, but he plans to return to the screen after a much needed (and well-deserved) convalescence.

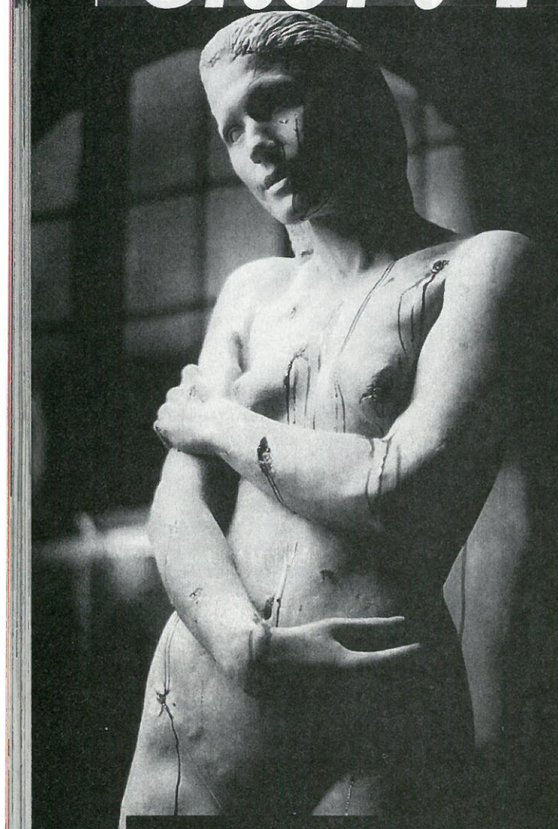
Saturday, August 1 » 11:30pm

On the surface, Cheng benefits from a full and happy family life. He has a wife that he loves and respects more than anything in the world, a daughter who is the light of his life, and a good job. But his personal paradise is shattered when he finds his wife in the arms of another man in his own home. Cheng, ever the attentive husband, controls his temper and offers his wife and her lover the opportunity to mate like wild beasts in the apartment. He goes to a bar to drown his sorrows and several hours later, dead drunk and humiliated, breaks down in a miserable, sentimental rage. Blinded by sadness, he unloads his grief on a professional killer and unwittingly ends up taking out a contract on his beloved wife when the hit man interprets his outpouring as a request to murder the adulterers. When the deed is done, Cheng finds himself at the centre of a psychotic crime story that has the hapless husband running for his life from a number of hunters. The police are closing in on him. Things only worsen when the deranged brother of the slain boyfriend, a Viet Nam veteran with no sense of family values, sets out to exact his own brand of bloody and merciless vengeance.

An old hand at tales of crime and psychological urban terror, director Billy Tang (**Brother of Darkness**, **Red to Kill)** reinforces his reputation with this Hong Kong genre-busting shocker. **Run and Kill** is held in the same high esteem as the director's hits **The Untold Story** and **Dr. Lamb,** delivering an operatic nightmare that ricochets between the grotesquely comic and the intensely violent. What sets this film apart is how dependant on each other those two factors are in the film, which will surely surprise even the most desensitized viewer. Even for the most embittered products of dysfunctional families, this is a disturbing diversion into cynicism that is extreme even by Hong Kong standards. For those who have yet to experience the intensity of Tang's films, consider yourself advised that the faint of heart should take a deep breath before watching **Run and Kill**.

HONG KONG
DISTRIBUTOR » GOLDEN NETWORK LTD
CANTONESE WITH ENGLISH SUBTITLES

Short Film Festival



A selection of three short films from two of the most promising young directors in the genre, who will surely make their mark in the future.

Aftermath

WARNING! UNBELIEVABLY SHOCKING!

DIRECTOR
Nacho Cerda

30 MIN.

An extremely graphic and shocking film. A mortician finds himslef alone in a morgue with a dead woman's body and is drawn to commit an act the likes of which is only spoken of in hushed tones.

Aftermath explores the taboo of necrophilia with brutal honesty and a disturbing eye for detail. Director Nacho Cerda tackled this gruesome short subject with feature-film standards, meaning a proper budget, an excellent crew, and beautiful 35mm colour with Dolby Digital Sound. The result is a cavalcade of forbidden proceedings that has a strangely poetic and moving atmosphere, despite its unsavoury topic. An older brother to the Canadian film **Kissed** that must be seen by those who think they have seen it all.

Wednesday, July 29 » 7:00pm

Cutting Moments

DIRECTOR
Doug Buck

USA 1996 » 29 MIN

In the center of a monotonous suburban existance, Sarah lives silently and in subservience to her icy husband Patrick. They have been together far too long, and Patrick's affections for his wife have all but vanished. Instead, his sexual urges are tempting him to the ultimate forbidden fruit as he finds himself lusting after his own son. When Sarah realizes how far gone her husband is, she undertakes drastic, shockingly sickening measures to salvage some sense of her life and purge her years of festering resentment.

Presented by Doug Buck

World Premiere

« Genesis

DIRECTOR
Nacho Cerda

WITH
Pep Tosar
Trae Houlihan

30 MIN.

A sculptor's passionate marriage is cut horribly short when his wife is killed in a car crash. Left empty with his broken heart, the husband lovingly, desperately recreates his wife's image as a full-body clay figure. One morning while working on the sculpture, he notices that a small portion of the clay is bleeding. He soon understands just how much of her remains a part of him as he realizes that his own skin is turning to clay.

GENESIS is the third short film from celebrated Spanish auteur Nacho Cerda, whose necrophilic **AFTERMATH** forever changed the lives of many a FantAsia patron last summer. Hypnotic and poetic, his new film stands as a haunting testament to the unbearable, consuming loss that love can sometimes turn out to be. **GENESIS** is a new masterwork from one of the most promising directors to come out of Spain. Be amongst the first in the world to discover this enticing gem.

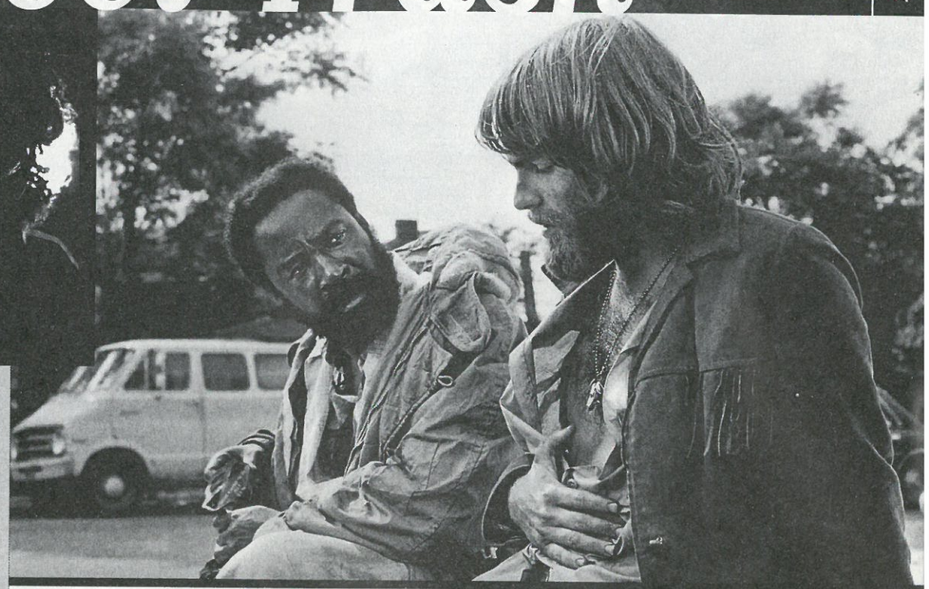
Presented by Director Nacho Cerda

Producer Roy Frumkes and Nicole Potter will attend the screening.

Director's Cut

Street Trash

Preceded by the original 12 minute 16mm short film "Street Trash" made prior to the feature version by director Jim Muro.



Saturday, July 25 » 11:15pm

ROY FRUMKES

SELECTED FILMOGRAPHY
Document of The Dead (1978-89)
Street Trash (Writer + Producer) (1986)

The producer and writer of **STREET TRASH** has been active in the fringe film community since the seventies. His documentary **DOCUMENT OF THE DEAD** (chronicling the filming of George Romero's masterpiece **DAWN OF THE DEAD**) was considered a milestone doomed to obscurity until its release on video in the late eighties. In addition to these projects he has written the story for the highly regarded film **THE JOHNSONS** for Dutch filmmaker Rudolph van den Berg in 1992, and co-wrote the recent thriller **THE SUBSTITUTE.** He teaches at New York's School of Visual Arts, from whence **STREET TRASH** director Jim Muro sprang.

In the scum-infested underbelly of pre-Giuliani New York City, a subculture of homeless weirdos inhabit a filthy, sprawling junkyard. There's Wizzy, the cantankerous wino; Bronson, the violent Vietnam vet who wears a human thighbone on his belt and dreams of Asian vampires; Burt, the gas-mask wearing window-washer; and Mr. Duran, a small time mobster loser who only adds to the layer of greasy slime that seems to coat the entire community. The only escape for the wretched souls who live in the junkyard is in the bottle, and the local liquor store owner is never at a loss for profit. When he discovers a case of mysterious hooch called Viper in the basement of his rundown shop, he decides to put it on the market at the cut-throut price of a buck a bottle. The catch is Viper carries with it some mean side effects: melting skin and possible gastro-intestinal explosion. Watch in horror and amusement as the junkyard turns into a sea of dissolving flesh, an arena for severed-penis football, a miasma of Viet Nam flashbacks, and an exercise in some of the most creative profanity the English language has to offer.

Considered a modern trash classic by connoisseurs of the genre, **Street Trash** is one of the most unrelentingly amusing and messy horror films to come out of the 80's. It's visual tour de force by director Jim Muro (who has since gone on to operate cameras on such films as **Titanic**, **Strange Days**, **Natural Born Killers** and **J.F.K**), and a beautifully vile example of dirty dialogue by writer/producer Roy Frumkes (who recently co-wrote **The Substitute**). **Street Trash** also features jarringly wet make-up effects by Jennifer Aspinall (the maestro behind the original **Toxic Avenger**'s look) and a show-stealling perfomance by James Lorinz (**Frankenhooker**) who comes across as the most cynical individual in the western hemisphere. The camera never stops moving, the action keeps pouring on, and New York's unique character has never been closer to its heart. **Street Trash**, in this special presentation, is here shown at Fant-Asia in an uncut, uncensored and restored Director's Cut that has never been shown in North America, and with a newly struck print to boot. Come see what was one of the most memorable midnight movies of the previous decade in a version that has all the filth, degradation, bad breath, flatulence, and unbridled hilarity that was considered only fit for Europeans... until now.

DIRECTOR
Jim Muro

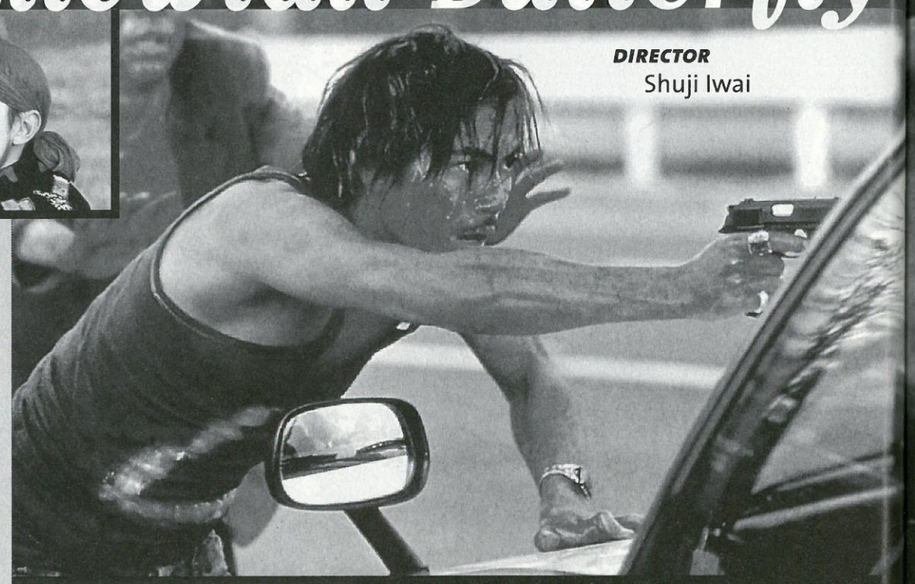
CAST
Bill Chepil
Mike Lackey
Vic Noto
Jane Arakawa
Nicole Potter
James Lorinz

WRITER/ PRODUCER
Roy Frumkes

USA
DISTRIBUTOR » GREYCAT RELEASING
ORIGINAL ENGLISH VERSION

スワロウテイル

Swallowtail Butterfly



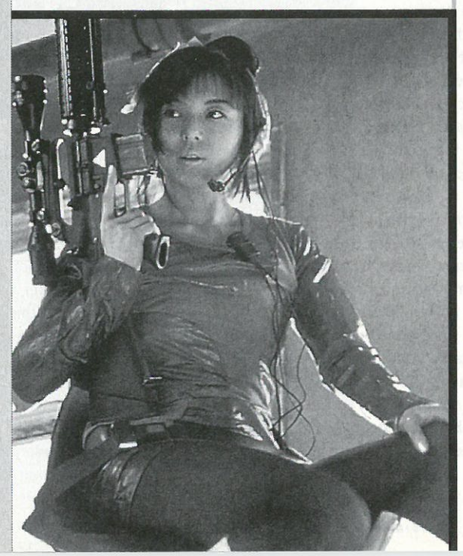
DIRECTOR
Shuji Iwai

SHUNJI IWAI

Voted "Discovery of the Year" in 1994 by the Japanese Filmmakers Association for the television movie **FIREWORKS: SHOULD WE SEE IT FROM THE SIDE OR THE BOTTOM?** (1993), he followed with a stunning short film, **UNDO** (1994), which was released theatrically. The short won the NETPAC prize at the Berlin International Film Festival, followed by another win the year after with **PICNIC**, which took home the Berliner Zeitung Reader's Jury Prize. His first feature, 1995's **LOVE LETTER**, was an eagerly anticipated debut that did not disappoint, earning awards for Best Film and Best Director at the Yokohama Film Festival. **SWALLOWTAIL BUTTERFLY** is the director's second feature. Still relatively unknown in North America, Shunji Iwai's work is ripe for discovery at FantAsia 98, an encouraging sign of more to come from one of Japan's fastest rising stars.

Friday, August 7 » 7:00pm

In the slums of Yentown, a poor village on the outskirts of Tokyo home to immigrants from around the world, a Chinese prostitute with an an evocative butterfly tattoo named Glico dreams of becoming a singer. One night she is attacked by a client, and an American boxer comes to her rescue. The attacker is accidentally killed in the altercation, and Glico and her friends set out to bury the body in secret. In the process, they find a cassette tape hidden on his body. After making it home safely, they play the tape and hear an emotional Frank Sinatra singing My Way. What they don't realize is that the recording hides a hidden track that is the key to the production of counterfeit money, and that two bloodthirsty, rival gangsters are on the trail of the missing tape, and these brutal thugs are closing in on Yentown.



Swallowtail Butterfly is not easily classified in the action movie genre. A rebellious and liberal offering that flies in the face of the sterotype of rigid and austere Japanese cinema, the film falls closer to the works of Hong Kong director Wong Kar-Wai with it's underground music and culture, and multi-ethnic characters. It is one of the finer products of the new Japanese independant cinema, an accomplished film that will not disappoint fans of Asian cinema and intelligent, rebellious filmmaking. Much talked-about domestically and abroad, the film announced a new talent which Japan can count on in the future to energize their creative output. **Swallowtail Butterfly** has had a considerable success in Hong Kong through a distribution deal with Shu Kei, who is also credited with discovering Wong Kar-Wai and Shinya Tsukamoto.

JAPAN
DISTRIBUTOR » PONY CANYON
JAPANESE VERSION WITH ENGLISH SUBTITLES

North American Premiere

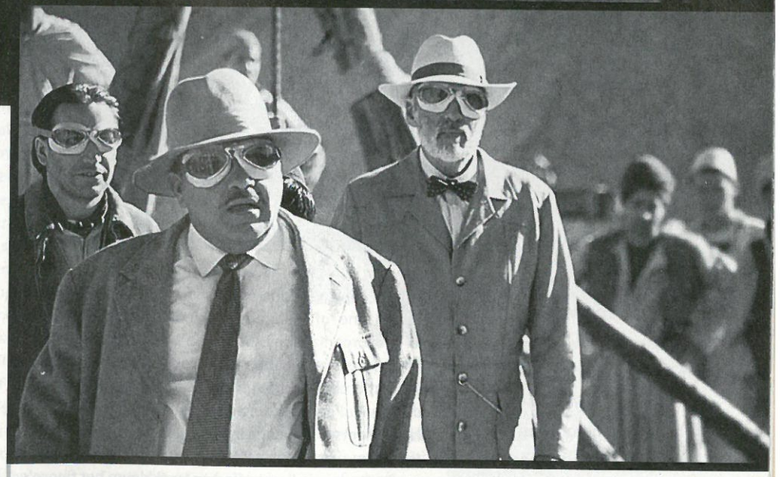
Russell Mulcahy will attend the screening.

Talos the Mummy

Monday, July 13 » 9:30pm

Centuries ago, a sadistic prince named Talos was buried and his tomb eternally cursed so that no man would ever again suffer from his evil ways. But hundreds of years later, a group of archeologists break the seal of the tomb and are horribly massacred. The bandages of Talos manage to survive, discovered years later by the head archaeologist's daughter, and are brought back to modern day London where they are put on display. The ancient curse holds strong as the bandages of Talos soon take on a life of their own, and go on a mad violent rampage! An American detective is soon put in charge of the affair, forced to solve the mystery of grisly murders that defy all logic. An impending alignment of the planets threatens to elevate the legendary Talos to a level of immortal power, and his evil will soon spread throughout the world. The cop and the archaeologist's daughter race against time in an effort to defeat the malevolent mummy.

An all-star re-thinking of the Mummy story, directed by the creator of the famous **Highlander** series, is a hommage to the Hammer films of the 60's, going so far as to recruit the legendary Christopher Lee to play the brief role of the doomed archaeologist who discovers Talos. Such names as Shelly Duvall (**The Shining, Popeye**), Jason Scott Lee (**Dragon: The Bruce Lee Story**) and Michael Lerner (**Barton Fink**) joined the project, attracted by the opportunity to work with such a prestigious director and to modernize such a classic tale. Aided by modern CGI effects that were not available in the era of the original films that are its inspiration, **Talos The Mummy** puts a unique spin on a mummy monster the likes of which has never been seen before.



USA
DISTRIBUTOR » DIMENSION FILMS
ORIGINAL ENGLISH VERSION

DIRECTOR
Russell Mulcahy

CAST
Jason Scott Lee
Louise Lombard
Sean Pertwee
Lysette Anthony
Michael Lerner
Christopher Lee
Shelly Duvall

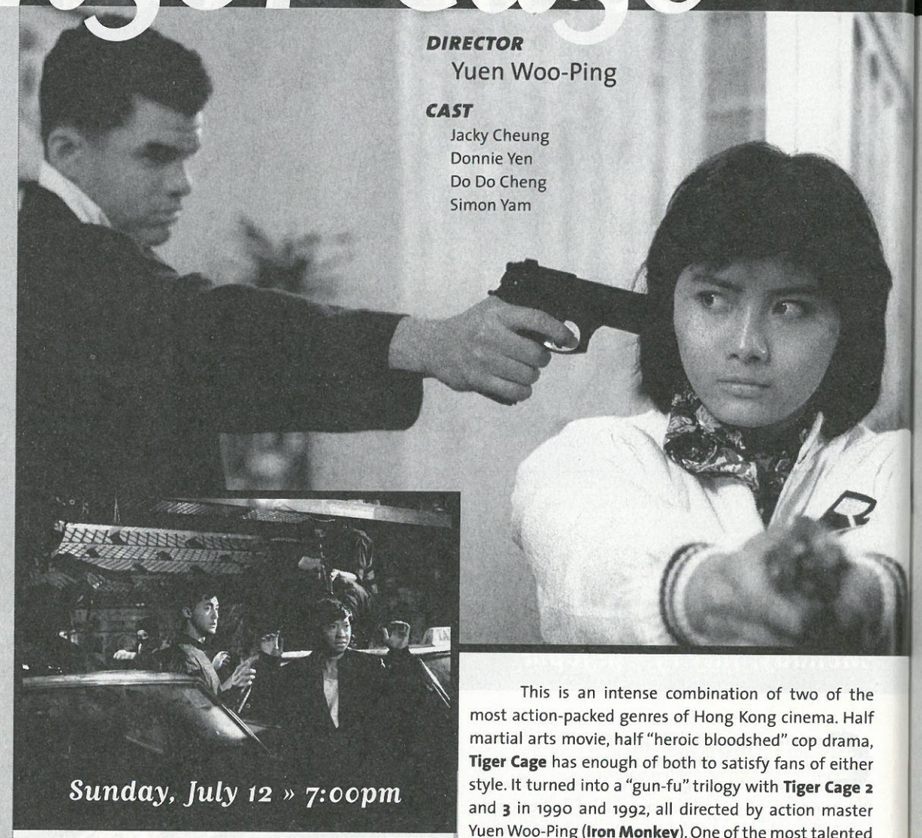
特警屠龍

Tiger Cage

DONNY YEN

SELECTED FILMOGRAPHY
Drunken Tai Chi (1981)
Tiger Cage 2 (1990)
Wing Chun (1993)
Iron Monkey (1993)
Iron Monkey 2 (1996)

A martial arts expert and former full-contact champion, he was born in the USa in 1968 and learned the Wing Chun style from his mother. He then studied karate and tae kwon do before moving to Beijing and studying at the illustrious Wushu School. His collaborations with Yuen Woo-Ping for the **TIGER CAGE** series garnered the attention that led to his career in starring roles, which led Tsui Hark to cast him as a villain in **ONCE UPON A TIME IN CHINA 2** (1992) and **DRAGON INN** (1992). **IRON MONKEY**, a Batmanesque adventure set during the Qing dynasty, featured Donny playing the father of folk hero Wong Fei-Hong, and was one of the biggest successes of FantAsia's first year. His last-minute cancellation to appear at FantAsia 97 was a disappointment to the many who turned out to see his directorial debut **LEGEND OF THE WOLF** (1996) which has yet to be screened at the festival.



DIRECTOR
Yuen Woo-Ping

CAST
Jacky Cheung
Donnie Yen
Do Do Cheng
Simon Yam

Sunday, July 12 » 7:00pm

A cop goes undercover and sets up a sting to trap one of Hong Kong's most ruthless criminal organizations. When the trap is sprung, a drug lord escapes and leads a squadron of police officers on a frantic chase through the city as he desperately dodges bullets, cars, and cops as he finally eludes the law. He gets his revenge by having a henchmen murder the agent on the day before his wedding to fellow officer Do Do. In an all-out effort to track down her fiance's killer, Do Do and her colleague Jacky discover that someone in their Narcotics Unit may be corrupt and working for the other side. The closer they get to the truth, the more danger surrounds them. Soon senior members of their department are implicated, powerful policemen who will do anything to maintain the secret of their treachery. What follows is a race against time to see the true criminals brought to justice that will exact a heavy price in blood from both sides of the law.

This is an intense combination of two of the most action-packed genres of Hong Kong cinema. Half martial arts movie, half "heroic bloodshed" cop drama, **Tiger Cage** has enough of both to satisfy fans of either style. It turned into a "gun-fu" trilogy with **Tiger Cage 2** and **3** in 1990 and 1992, all directed by action master Yuen Woo-Ping (**Iron Monkey**). One of the most talented choreographers in the history of action movies, he gets the film off to a great start with an inventive chase that establishes the outlandish brand of action to follow, where realism is quickly dispatched to make way for the impossible and impressive fist fights and gun battles. Between melees, the story of the traitorous world of the Narc Squad takes on the operatic, melodramatic tone that has become the calling card of John Woo and Ringo Lam in their police stories, where betrayal is more painful than any bullet or fist. Jacky Cheung, one of Hong Kong's many singers-turned-actors, was criticized for not being able to make the dramatic stretch for the lead role after many turns at playing devil-may-care characters that were close to his own personality. However, for supporting actor Donnie Yen, whose previous effort with Yuen Woo-Ping was a failed break-dance/kung fu comedy called **Mismatched Couples** (1985), **Tiger Cage** was the clincher to a deal with D & B Studios that started him on the road to stardom. Despite a limited presence on screen, his character's hard-hitting confrontation steals the show. He returned for **Tiger Cage 2**, which also gets high marks from "cop-socky" fans around the world.

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John Carpenter's ***North American Premiere!***

Vampires

JOHN CARPENTER

SELECTED FILMOGRAPHY
Escape from New York (1981)
The Thing (1982)
Starman (1984)
Big Trouble in Little China (1986)
They Live! (1988)
Memoirs of an Invisible Man (1992)
In the Mouth of Madness (1995)
Village of the Damned (1995)
Escape from L.A. (1996)

John Carpenter first came to the attention of the film world when his satirical student film **DARK STAR** was bought by indie distributor Jack Harris and released to cinemas internationally to become an instant cult film. In 1977, Carpenter and partner Debra Hill began developing **THE BABYSITTER MURDERS**, a film which was ultimately produced as **HALLOWEEN** and changed the face of the modern horror film. Since that time, he has directed just about every type of genre film imaginable: futuristic action films, tender science-fiction fables, spectral ghost stories, supernatural Kung Fu chaos, and violent, surrealistic fever dreams. He has almost always chosen to work on exceptionally low budgets, has always been involved in the writing and most strikingly, composes the unforgettable, driving scores. Carpenter's films are unique, controlled visions with visual and aural atmospheres to be reckoned with.

DIRECTOR
John Carpenter

CAST
James Woods
Daniel Baldwin
Sheryl Lee
Thomas Ian Griffith

Sunday, August 9 » 9:20pm

Jack Crow is a vampire hunter. Not a cologne-drenched, misunderstood hero, but a cold-hearted, violent misanthrope who wears black leather and hates vampires almost as much as he hates people in general. Chief among his nemeses is Valek, an ageless vampire he's been chasing across the globe who has banded with a team of other bloodsuckers in order to steal a magical cross that will endow them with fierce new powers and spell doom for everyone on the planet. Whatever problems Crow has with the world, he doesn't like the thought of that just based on principle. Over the years, he has assembled a hardcore crew of vampire killers with whom he works day and night, year after year. They've devised practical and efficient new methods of vampiric slaughter and know each other like what's left of the backs of their hands. They're a brotherhood of mean-spirited thugs who in any other walk of life would be considered flat out criminals. Bound by work but not friendship, when they're not under a shower of supernatural gristle for more than a few minutes, they don't get along with each other particularly well. These men are the Vatican's last hope for humanity, but they don't like the Vatican all that much, either.

Hyper violent and grimly satirical, all who have seen it agree that **John Carpenter's Vampires** marks a knockout return to form for director. Many have said that it fits as a perfect soulmate to the director's **Big Trouble in Little China**, what with its clumsy non-heroes, supernatural chaos, pounding "trucker rock" score, ironic screenplay and hysterical excess. It also ranks with **Big Trouble...** as the most breathlessly paced film of his career. Carpenter understands that it's just about impossible to make a modern vampire film without rivers of blood. **John Carpenter's Vampires** adds several kegs of gun powder and adrenaline to a rowdy cocktail of crimson carnage that promises to send Buffy back to cheerleading tryouts.

gala

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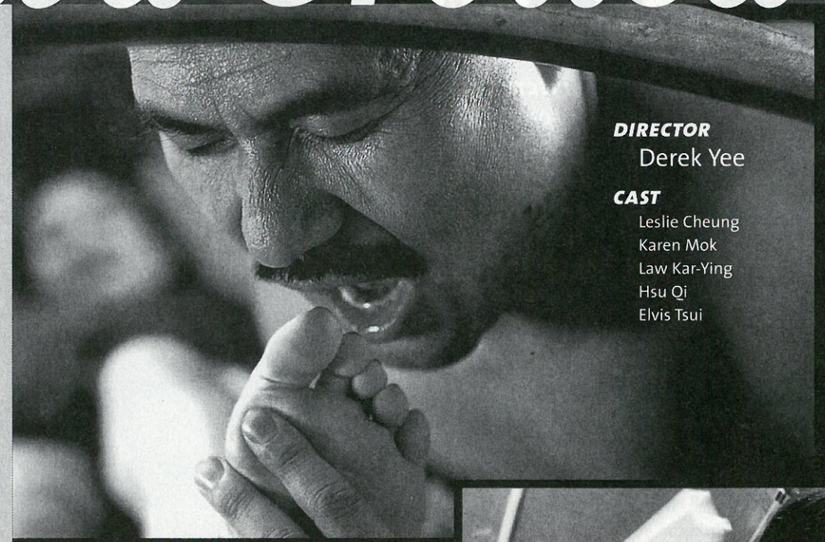
色情男女

Viva Erotica

HSU QI

For those to whom the future of Hong Kong cinema really matters, good news comes in the form of a seductive new talent filled with hope and promise, ever confident that the grass is always greener on her side of the fence. The industry is searching high and low for fresh faces and future stars, and it has definitely struck gold with the discovery of Hsu Qi. Like Cinderella at the ball, she has already won the hearts of a vast Asian audience since being discovered by director Wong Jing in 1996. Her career started with a scene-stealing turn as a sultry man-eater in **SEX AND ZEN 2**, which was followed by a string of erotic films with provocative titles like **GROWING UP** (1996) and **THE FRUIT IS SWELLING** (1997). It wasn't long before a another filmmaker, the respected Derek Yee, offered her a demanding part in a more ambitious film. He saw her as the perfect choice for the prude, arrogant starlet in **VIVA EROTICA**, and her two Hong Kong "Oscars" prove him right. Mark these words: Asia's sexy and talented new star will send FantAsia 98's patrons home with smiles on their faces.

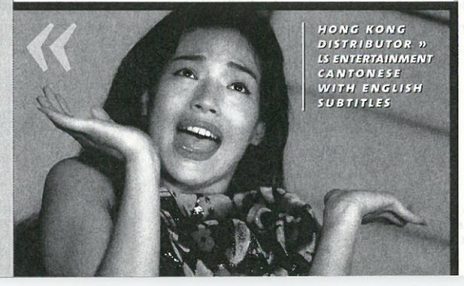


DIRECTOR
Derek Yee

CAST
Leslie Cheung
Karen Mok
Law Kar-Ying
Hsu Qi
Elvis Tsui

Friday, July 31 » 11:40pm

A young director, out of work and out of luck, is approached by an investor connected to the triads to make an erotic film called Viva Erotica. At first he is adamantly opposed to lowering his high artistic standards for the revolting, money-laundering filthmongers. But his producer is quick to point out the financial failure of his last two films, and the director acquiesces and agrees to direct the picture. He figures he can salvage the hoplessly doomed skin flick by infusing a bit of Wong Kar-waiesque art direction, but the triads see their product as more of a Wong Jing exploitation extravaganza. Soon he is faced with a hopeless cast of losers, a crew of the biggest rejects in the industry, the creative stonewalling of his producers, the sneers and jeers of his peers, and a personal life that is rapidly coming apart at the seams. Despite the personal whirlwind around him, he makes it a matter of honour to finish the film in all it's sordid glory. He soon finds a new sense of purpose and even a sense of family within the crew, and the making of Viva Erotica becomes a unique testament to the tenacity and resilience of the human spirit.



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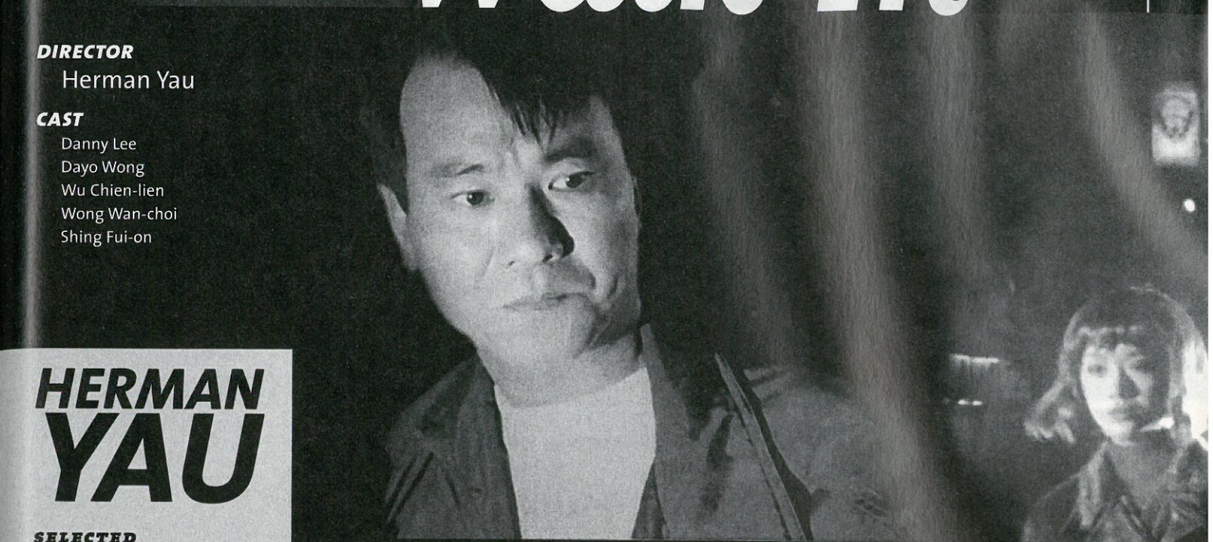
Part of the official competition at the Berlin Film Festival in 1997 and nominated for Hong Kong "Oscars" in the most prestigious categories (Best Picture, Director, and Actor), **Viva Erotica** will go down in history as one of the major works of the new wave of Hong Kong cinema. It presents a uniquely acerbic view of the Hong Kong film industry. Derek Yee, one of the city's most celebrated directors, here dissects the commercial and artistic clash of contemporary Hong Kong cinema. By using the film-within-a-film structure, he manages to use the fictional, pseudo-intellectual soft-core movie to break open many taboos of the real film industry, similar to what Jean-Luc Godard's **Contempt** and François Truffault's **La nuit américaine** did for French cinema. The difference, though, is that this erotic comedy actually finds something positive to say about the creative process even while wallowing in the industry's darker waters. For anyone at all intereseted in the world of Hong Kong movies, it would be a crime to miss out on this behind-the-scenes, open-book look. There is also a Rising Star factor: watch for newcomer Hsu Qi, winner of Best Supporting Actress and Most Promising New Actress, both for this film. She is destined to become the next Maggie Cheung or Gong Li.

奪舍

Walk In



DIRECTOR
Herman Yau

CAST
Danny Lee
Dayo Wong
Wu Chien-lien
Wong Wan-choi
Shing Fui-on

Monday, August 3 » 7:00pm

HERMAN YAU

SELECTED FILMOGRAPHY
Best of the Best (1992)
City Cop (1995)
All of a Sudden (1996)
War of the Underworld (1996)
Troublesome Night 3 (1998)

A student of communications at the Hong Kong Baptist Church, Herman Yau directed numerous short films before making his first feature, **NO REGRET** (1987), at the age of 26. It marks the beginning of a prolific career in hard-hitting urban story-telling and black comedy that has included the infamous true crime serial killer tale **THE UNTOLD STORY** (1993), **TAXI HUNTER** (1993), and **THE EBOLA SYNDROME** (1996). He is one of the busiest directors working in Hong Kong today; at a time when more and more directors are having trouble finishing one film a year, 1997 saw Herman Yau release three films, including the remarkable and acclaimed **WALK IN**.

Tung Nai is a professional getaway car driver, nicknamed "Chicken" for his penchant for cowardice. When his gang of bank robbers embarks on an ambitious heist, they soon find themselves in the midst of a bloody shootout that leaves most of the criminals dead and many police officers wounded. Among the survivors are Tung, seriously wounded and languishing in a coma, the gang leader Bill, and Alex, a cop who took a bullet that paralyzed him from the waist down. Desperate to regain his physical life, Alex calls on the services of a mystic woman who offers him a chance to transport his soul into the body of another - what she calls the Walk In. Following her instructions, Alex commits suicide at the stroke of midnight and his soul is transferred to the body of Tung Nai. In his new body, Alex must navigate the social and criminal pitfalls that accompany his new identity. He meets his new mother, a sister, a wife, and two mistresses who all bear him ill will as Tung neglected them in the past. Alex tries to make amends for Tung's past transgressions for which he is now suddenly responsible, all the while using his ultimate undercover identity to track down Bill and bring him to justice. But his biggest problem is seducing the woman he was engaged to before the identity switch, whose love he may have lost with his suicide and may not be able to recapture in Tung's body.

A black comedy that shifts gears between happiness and horror, **Walk In** is directed by the grand master of sordid crime cinema Herman Yau (**The Untold Story, Taxi Hunter**, and **The Ebola Syndrome**) and also marks the return to the screen of noted actor Danny Lee. Having spent time away from acting to pursue another passion as a Paintball champion in Taiwan (he is an avid Paintball practitioner and entrepeneur), Lee chose a comeback role that is 180° from his usual honorable cop typecast. Gone is the Inspector Lee of **Asian Connection, Organized Crime and the Triad Bureau**, and John Woo's **The Killer**. In his stead is a funny and ironic misfit, and Lee masterfully handles the schizophrenic mix of hope and cynicism demanded by playing the criminal possessed by the soul of a suicidal cop. **Walk In** was produced by former prison inmate Nam Yin, known for his screenwriting work on the two **Prison on Fire** films by Ringo Lam, and has been chosen to represent Hong Kong as their official entry in the city's prestigious International Film Festival.

HONG KONG DISTRIBUTOR » PRO-STAR ENTERTAINMENT CANTONESE WITH ENGLISH SUBTITLES

生贄夫人

Wife to be Sacrificed

gala

Saturday, August 8 » 11:30pm

DIRECTOR
Masaru Kanuma

CAST
Naomi Tani

Kunisada is a pervert devoid of scruples who realizes one day that life has more to offer than the tiny pleasures derived from watching juveniles urinating in the river. When he runs into Akiko, his long-suffering ex-wife, he is seized by strange desires and kidnaps her, secreting her away to an isolated cabin. Thus begins a fevered erotic nightmare of bondage, voyeurism, and torture of the most humiliating variety. Boiling candle wax, makeshift enemas, and pubic shaving are only part of Kunisada's sadistic repertoire. Akiko manages to escape but her only chance for salvation is ruined by two hunters who only further her misery and degradation. She is finally found ravaged in the woods by Kunisada, who in the meantime has captured a suicidal young couple. Returning her to the cabin, Kunisada introduces the foursome to a world where the line between pleasure and pain has vanished and the rules of love are turned inside-out.

The critics weren't joking when they said that **Wife to be Sacrificed** is a movie like no other. The grand classic of Japanese sadomasochistic cinema will surely be a slap in the face to anyone venturing into this film unprepared. It requires a total abandonment of Judeo-Christian morality, but if that's within your grasp for a few short hours you can plunge into one of the most subversive fantasy films ever made. This is no cheap exploitation flick, mind you. The almost quarter-century-old film is undergoing a rebirth in the American art film world, achieving a level of respect that belies its graphic and intense content. In the tradition of In the **Realm of the Senses** (Nagisa Oshima, 1976), **Wife...** is credited with transcending the taboos and limitations typically self-imposed by most filmmakers. It is not afraid to shock, upset, or surprise its audience with its liberal peek into a world most people are afraid to even think of. It's production company, Nikkatsu, was renowned in to 70s for a series of erotic films which were the proving grounds for some of Japan's current cinematic giants, notably Takashi Ishii (**Gonin 1** & **2**), Seijun Suzuki (**Tokyo Drifter**, **Branded to Kill**), and Masayuki Suoh (**Shall We Dance?**)

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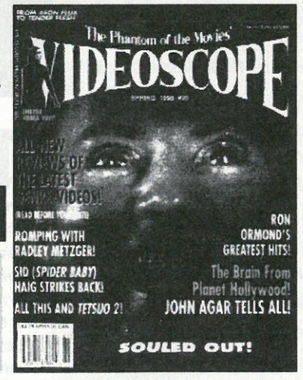

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蜀山

Zu
Warriors from the Magic Mountain

Saturday, July 11 » 4:00pm

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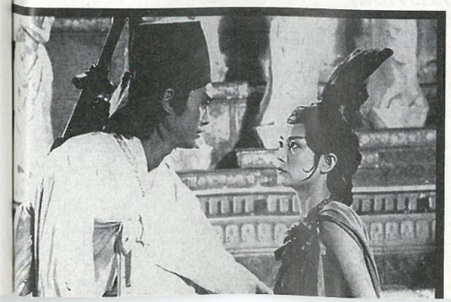
DIRECTOR
Tsui Hark

CAST
Adam Cheng
Brigitte Lin
Yuen Biao
Mang Hoi
Damian Lau
Samo Hung

Along time ago, mystic forces fought for control of the Earth in the China's Zu Mountain Range. Home to various ancient temples and populated by gods and heroic warriors, the mountains are the magical source of an ancient power sought after by eleven Kings who seek to lay claim over the territory. Ti Mingchi, a young soldier disillusioned by the civil war raging in the countryside around him, decides to leave his homeland for greener pastures. His journey takes him over the mountains where he finds himself drawn into an even greater conflict: the otherworldly battle for world domination. Under the mentorship of two monks, he soon embarks on an adventure that challenges him to free a captive princess, battle demons, and prevent the reincarnation of the ultimate evil: the Blood Monster. The summit of the highest peak of the Zu Mountains becomes the stage for an epic battle fought between the forces of light and darkness.



Zu: Warriors from the Magic Mountain is an ambitious epic of Chinese fantasy that crosses over into tradition, science fiction and philosophy, the result of which is a dizzying, exhilerating story that marked a turning point in Hong Kong film history. The East's answer to **Star Wars**, **Zu: Warriors...** enlisted the talents of American optical effects masters who had worked on **Tron** and **Star Trek** to realize the mythological feats of magic that run rampant throughout the film. This first real excursion into Western special effects earned director Tsui Hark the title of "Hong Kong's Steven Spielberg," a nickname also merited by the enormous budget of the film. It led to the formation of Hong Kong's first FX house which went on to develop movie magic for the Hark-produced **Chinese Ghost Story** series. Luckily, Hark didn't sacrifice his sense of style, story, and historical roots for this surreal tale that enlists an ensemble of legendary popular Chinese heros and successfully translates their power and energy to the big screen. Not to be outdone by American techno-wizardry, three master martial arts choreographers, Samo Hung, Corey Yuen, and Ching Siu-Tung, combine their impressive talents and come up with an array of fight sequences as awe-inspiring as any flashy special effect. The product of these combined efforts of film making artistry is an exhilerating movie packed with so much eye-candy that you won't be able to look away for a second.

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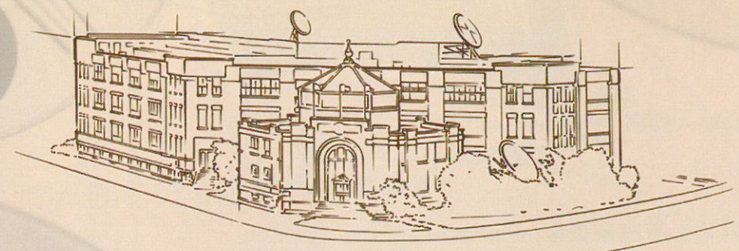

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